The MINISTRY OF MUSIC

I. E. REYNOLDS

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MINISTRY OF MUSIC IN RELIGION

Ministry of Music in Religion

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FOREWORD

It is with a great deal of satisfaction that we present this new book by Mr. I. E. Reynolds, who has been a pioneer in the work of improving the musical aspects of our church life. For many years he has been a teacher in the Southwestern Baptist Theological Seminary at Fort Worth, and has throughout this period had practical experience not only in revival meetings and conventions, but in the week by week routine of a local Baptist church. Through his leadership the Southwestern Baptist Theological Seminary now has the finest physical equipment for its School of Music of any institution in America.

As the above would indicate, Mr. Reynolds has back of him the long experience and training, which makes him an authority on the subject of music as an agency in religion and in the development of our church life. That music has such a place, we must all of us acknowledge. It is not easy, however, to realize in practice our ideals.

This book will be helpful in giving us the true prospectus from which to judge of our achievements and of our possibilities, and it will in a practical way show us how to go about attaining better results. This book is commended as being well worth the attention of pastors, Sunday school superintendents and others responsible for the conduct of public services, regardless of their own musical ability, and it is recommended with equal confidence to musicians as the advice and counsel of one fully trained and widely experienced in the musical arts.

I. J. Van Ness.

PREFACE

In the arrangement of this book the author has included the material used in his little book, *Manual of Practical Church Music,* rearranged with the addition of much new material which has resulted in a greatly enlarged volume—so much so that it could not be called a revision—hence the new title. No attempt has been made at exhaustive discussion of the subjects treated, but rather to cover them from a practical standpoint, treating each subject in a way that should stimulate some thought and discussion along this line on the part of the reader. Books on this subject are very few, yet it is one of the most vital of church problems. It was this realization that prompted the writer to attempt a book of this kind.

The author feels that there should be included in this book some expression from others than musicians, and, therefore, includes a splendid and instructive discussion on "Music and the Scriptures," by Albert Venting, A.M., Th.D., Professor of Philosophy of Religion in the Southwestern Baptist Theological Seminary, and a section on "Church Music as Considered by a Pastor," which is the substance of two very able addresses delivered before the students of the School of Sacred Music of the Southwestern Baptist Theological Seminary in March, 1918, by Dr. Alvin Swindell, pastor of the First Baptist Church of Ballinger, Texas. The author is also greatly indebted to Dr. E. S. Lorenz's book entitled *Practical Church Music,* and to the little

book of Chas. H. Gabriel, *Church Music of Yesterday, Today and Tomorrow,* for many ideas and helpful suggestions. He is also under lasting obligations to his fellow teachers and workers in the Southwestern Baptist Theological Seminary for inspiration and helpful ideas.

Praying and hoping that this volume may fill the place for which it is written, and that it may be used of God in advancing and raising the standard of church music, it is sent forth on its mission.

THE AUTHOR.

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Praise ye Jehovah.
Praise God in his sanctuary:
Praise him in the firmament of his power.
Praise him for his mighty acts:
Praise him according to his excellent greatness.
Praise him with trumpet sound:
Praise him with psaltery and harp.
Praise him with timbrel and dance:
Praise him with stringed instruments and pipe.
Praise him with loud cymbals:
Praise him with high sounding cymbals.
Let everything that hath breath praise Jehovah.
Praise ye Jehovah.

—*Psalm 150.*

Who Should Study Sacred Music?

We have specialized in all of our church activities until we have just about come to the conclusion that only those who are interested in a particular line should study for that particular work and as a result there is a great indifference toward the study of music in its relation to the churches. Neither are there requirements for the study of it in any of our schools and very little in our theological training. We are forgetting that music has a vital relation to every phase and department of the church activities. In fact, no department or service can get along well without it. If all of this is true, others than just those who are especially interested should give some thought and attention to the music in order that they might know what it takes to build an adequate, appropriate, and practical music program in the various departments of church work. That leads us to the question, "Who then should study church music?" The author is undertaking to suggest separately those who are engaged in the various departments of religious life who ought to take an interest in and at least do some study along music lines.

The Preacher should study music because of his intimate relations with all of the departments, and especially one who has talent along this line. It would enable him to deliver his messages in a two-fold way—by sermon and in song and instrument. Then those who have but little talent should be able to use it in the best way, and those who have no talent should study in order to know how to develop an efficient church music program.

The Missionary should study music because there is no better avenue of approach to the peoples with whom the missionaries deal than through the medium of music.

It is, therefore, very necessary that the missionaries have some knowledge and practical experience along this line. Those who have talent and who expect to teach music on the foreign fields, and those who hope to make music an aid in their service on the fields, and those who want a knowledge of it, whether they have much talent or not, should have at least a working knowledge of music.

The Religious Educational Worker should study music because of what music means in the various departments of religious education. Many of them have to lead their own music, play the accompaniment, and build the programs. There are three types of religious educational workers who should study music: Those who are talented and need it because of the help they can render along this line in the service; those who need it for the purpose of being able to assume leadership; and those who need it for the sake of the knowledge the study brings.

The Church Musician, of course, must study if he is to be efficient in his special line of work, viz., the Church Musical director who is responsible for the music of the whole church life; the Choir Director who is responsible only for the choir; the Song Leader in the various departments of the church, Sunday school, Young People's work, etc.; the Organists and Pianists of the church, Sunday school, and those who direct and play in the Orchestra and Band.

The members of the *Congregation* who have no particular responsibility need some knowledge of music to enable them to enjoy a good church music program, whether they have very much talent or not. Furthermore, a general study of music would aid greatly in the congregational singing and make it what it ought to be in the praise of our Saviour and Lord.

CHAPTER I

THE ORIGIN AND DEVELOPMENT OF MUSIC AND ITS PLACE IN RELIGION

Definition

The English term "music" comes from a Greek word which means any art over which the muses presided, especially music or lyric poetry set to music. To go back a bit further this word is derived from another Greek word which means muse, goddess of song, music, poetry and all fine arts. This second word comes in turn from a Greek verb which means to wish eagerly, strive, yearn, or desire. There are few words of five letters in the English language which have wrapped up in them that which means so much to humanity or covers such a vast field of practical usefulness as does the word "music."

What is music? We do not know. It is an indefinable something which we all love and appreciate. We know it when we hear it; our physical, mental, emotional and spiritual being is affected by it, and yet we cannot define it. A definition is beyond the ability of man in both thought and expression. Many beautiful expressions have been made relative to the nature of music, but all are inadequate in so far as a comprehensive definition is concerned.

Spaulding, in his book entitled *Music, an Art and a Language,* says: "The fact that music, like love, electricity, and other elemental forces, cannot be defined is its special glory." Although music is the medium

through which man gives expression to his emotions, and although a definition of it cannot be given, its component parts or elements such as rhythm, melody and harmony may be studied, its characteristics analyzed and its influence upon persons noted. In other words, though we cannot tell what it is, we can describe its effects.

There are so many beautiful and worthwhile expressions which have come from great minds relative to the nature of music that the author feels he will not be violating the laws of propriety in quoting a few of these in order that the reader may compare them. He has derived great good and much pleasure in compiling these quotations and trusts that they may be helpful to those who read them.

"Music is the consecration of sound."—*Spohr.*

"What men call music is a symbol foreshadowing all things material and spiritual. . . . Music is rhythmical sound as a means of expression. . . . Music is the expression of spiritual experience. . . . Music is the love language of the soul."—*Edwards.*

"The meaning of music goes deep, a kind of inarticulate unfathomable speech which leads us to the edge of the infinite and lets us gaze into that."—*Carlyle.*

"Music is love itself."—*Von Weber.*

"Music is the out-flow of a beautiful mind."—*Schumann.*

"Music may be termed the universal language of mankind by which human feelings are made equally intelligible to all."—*Liszt.*

"Music is the harmonious voice of creation, an echo of the invisible world, one note of the divine concord which the entire universe is destined one day to sound."—*Mazzini.*

"Music is the language spoken by angels."—*Longfellow.*

"Music is nothing else but wild sounds civilized into time and tune."—*Fuller.*

"Music is a prophecy of what life is to be, the rainbow of promise out of seeing into hearing."—*Mrs. Child.*

"Music is the medicine of the breaking heart."—*Hunt.*

"Music is a heavenly art, nothing supplants it except true love."—*Berloiz.*

"Music is the poetry of sound."—*Jean Paul.*

"Music is a heart language, it is a heavenly language, and he who banishes heaven from his heart fails also to fully comprehend the tone-language."—*Merz.*

"Music is almost all we have of heaven on earth."—*Addison.*

"Music is the lock and key to our memories and our affections."—*Schopenhauer.*

"Music is an art woven from the very bowels of nature."—*Balzac.*

Origin

We cannot doubt that music is a masterpiece amidst the creations of the great Artist-Creator-Composer-God. Many and varied have been the theories advanced by historians, philosophers, and scientists regarding the origin of music, some of which are both interesting and amusing.

Schopenhauer, the philosopher, says: "Music is quite independent of the visible world, and could exist in a certain way if there were no world, which cannot be said of the other arts, and music stands alone, separate from the other arts, being neither an imitation of anything created nor a repetition of anything seen, not even a repetition of ideas or objects." He further says that "Music represents the will of man which is the same everywhere, understood and felt by all nations."

Herbert Spencer held to the view that music represents nature, that as the painter imitates the forms and colors he sees in nature, so the musician follows the various modulations of the voice and finds in it the basic conception of rhythm, melody and color or harmony. He also considers singing to be the original music and

that it is the emphasizing and intensifying of the properties of speech. This theory is called the Speech Theory.

The Darwin Theory holds that the faculty of producing musical tones and rhythm was first acquired by our animal ancestors as a means of attracting the opposite sex and that this faculty was developed and improved by the process of selection.

Still another theory is that of Wallaschek, who says that music is a result of the rhythmical impulse in man, that melody comes from rhythm and not rhythm from melody, and that instrumental music precedes vocal music.

The Egyptian philosophers made music the symbol of the universe. And the early Hindus believed that the art of music came from heaven. Pratt, in his *History of Music,* says: "The traditions of many races recount the impartation of instruments or musical ideas to men by the gods." In his little book, *Music and Religion,* Longford writes: "It seems to be the bearing of the tradition almost universal among the races of the world that in origin music was divine. The only serious breach in the tradition is made by the Hebrews who maintain a secular origin. But this was not in any way because their idea of music was a low one; it was because their conception of the divine was so high. Jubal, not Jehovah, was 'the father' of all such as handle the harp or pipe. Nevertheless, by irony of circumstances, music in Israel's hands became more fully the handmaid of religion than in any other nation of the world."

It was Martin Luther who said: "Music is one of the most magnificent and delightful presents God has

given us." Who is it that is a lover of music that does not want to exclaim with Izaak Walton: "Lord, what music hast thou provided with saints in heaven, when thou affordest bad men such music on earth?" Then Landon writes: "Music is God's best gift to man, the only art of earth we take to heaven."

We know the music made
In heaven, ere man's creation;
But when God threw it down to us that strayed,
It dropped with lamentation,
And ever since doth its sweetness shade
With sighs for its first station.

—*Jean Ingelow.*

Thibaut says: "Often have I said from my soul with Luther, and will here say again, 'Music is a fair and glorious gift of God; I would not for the world forego my humble share in it.'"

From Michael Praetorius we have the following: "Music is a beautiful and glorious gift of God, the reflection of the heavenly harmonies in which his angels and all the celestial hosts ever praise and glorify their Creator, singing in sweet strains, 'Holy, holy, holy, Lord God of Sabaoth.'"

The conception of Karl Merz was a beautiful one, in which he said: "Let us accept music as a gift, a most precious gift of God, let us study it with reverence, let us practice it with humility and diligence, so that we may catch and drink in the spirit of love which it breathes, which is of God, and which leads to God."

Edwards, in his book, *God and Music,* expresses the belief that "before human beings talked intelligently, they probably sang imitatively, that the first articulate sign by which mind communicated with mind

were probably musical echoes or imitations of melodious sounds in nature and that language and the art of music grew from the same common stem, but the speech, however, was artificial, while music was natural . . . that song, we may believe, was one of the pure joys of Eden, but the race of Cain, the Bible story runs, soon got hold of music in its mechanical form, for the earliest bit of recorded art-history is the item that Tubal Cain was father to those that handled the organ, or more exactly, the Pan's-pipe." He also said that the God of nature is also the God of music and the Maker and Friend of man.

Haweis, in his book *Music and Morals,* takes a view quite different from some of the others when he says: "There is no music in nature, neither melody nor harmony. Music is the creation of man."

There is no question in the author's mind but that music is of divine origin. It matters not whether it was given to Adam in its perfected state or whether the great principles of music were left for mankind to develop into the magnificient art we enjoy today. As stated in the beginning of this chapter, the theories advanced are interesting indeed but all of them are based upon supposition.

> God is its author and not man—he laid
> The key note of all harmonies, he planned
> All perfect combinations, and he made
> Us so that we could hear and understand.
>
> —*Anon.*

I am of the opinion that Leon Gautier was not far wrong in his history of the epic poetry of France, when he ascribed the primitive poetic utterance of mankind to a religious impulse. "Represent to yourselves," he

says, "the first man at the moment he issues from the hand of God, when his vision rests for the first time upon his new empire. Imagine the exceeding vividness of his impressions when the magnificence of the world is reflected in the mirror of his soul. Intoxicated, almost mad with admiration, gratitude, and love, he raises his eyes to heaven, not satisfied with the spectacle of the earth, then, discovering God in the heavens, and attributing to him all the honor of this magnificence and of the harmonies of creation, he opens his mouth, the first stammerings of speech escape his lips—he speaks, ah, no, he sings, and the first song of the lord of creation will be a hymn to God, his Creator."

Development

The development of music is a most interesting study and in confining it to this brief discussion, it necessarily cannot be very comprehensive. However, it is hoped that the reader will receive some idea of the various phases of musical development. For the sake of convenience, and because we are studying primarily from the religious standpoint, we shall divide our discussion of this subject into two sections as follows: First, from the earliest development of music by the ancient nations to the time of Christ; and second, its development from the time of Christ until the present time.

Information regarding the development of music among the ancient nations is rather meagre. We have to depend, very largely, upon what we learn from archaeological discoveries in the ruins of ancient cities and what we learn through the study of ancient tribes and races of people. One of the earliest allusions to music is found in Gen. 4: 21, "And his brother's name was

Jubal. He was the father of all such as handled the harp and pipe." Authorities on Bible instruments are divided as to whether the organ was of the harp or lyre family; but they are agreed that it was one or the other. Stainer, in his treatise on music of the Bible, says that the pipe referred to is undoubtedly the syrinx, named for Syrinx—a lovely Arcadian water nymph, the daughter of the river god, Ladon. This simple instrument was a collection of tubes or pipes of different sizes with one end stopped. It was blown into at the other end in such a way as to cause the air to strike against a sharp edge, thus producing sounds of various pitches. It is called "Pan's-pipe," and is the forerunner of the modern magnificent pipe organ.

The oldest nations known to have music are Assyria, Egypt, Israel, Greece, and Rome. Practically all we know of Assyrian and Egyptian music is that which we derive from a study of the pictures of instruments and players of these instruments upon monuments found in these countries. Very little is said concerning their vocal music. It is said by some historians that these two nations had a very great influence upon the music of the Hebrew nation. There is a difference of opinion among authorities regarding the state of development of ancient Hebrew music. There are those who believe that it was of a very high order, while others claim that it was crude, coarse and far from any kinship to art in its true sense. One of the reasons given for the latter view is that the Hebrews were largely a pastoral and roving people and that among such, music could not develop to any great extent. That it was in no way an improvement over the Assyrian and Egyptian music is also asserted. In contradiction

to this theory, Josephus informs us that all the musical programs of the temple worship in Solomon's time were very elaborate, and from his descriptions of them they must have been artistic and beautiful. Judging also from the scriptural accounts of the Hebrew music, we are compelled to believe that it was in a high state of development. Their music was both vocal and instrumental and was used on all public occasions. The Jewish people were a music-loving people.

The Greeks were very musical and made splendid progress in musical culture. They did much towards laying the foundations of theory for our modern musical system. The Romans also used music much but made little musical progress. Let us observe that up to this time, so far as our knowledge goes, no attempt had been made to use harmony. Rhythm and melody were the only elements of musical construction.

Now let us turn our minds to the second division of our discussion—the development of music from the time of Christ down to the present day.

The development of what is termed modern music, during the Christian era, is interesting, in that for the first thousand years it was fostered entirely by and in connection with religious activities. There was no such thing as secular music, and but little system used in music at all. Such musical programs as the early Christians had were borrowed either from their forefathers, the Jews, or from the Greeks. Little progress was made by them during the first three or four centuries, although they developed some hymns of their own, patterned after the Greek hymns. They also chanted songs—this was done antiphonally. Music and architecture took on new life under Constantine when

the Christian church was given legal sanction in the Roman Empire. Special efforts were made to formulate a better system of church music and through these efforts great advancement was made and music began to take form as an art. Some of the more important events were as follows: Schools of music were founded by Sylvester, antiphonal chanting was made a part of the church service, and congregational singing was forbidden by the Council of Laodicea which confined the song service to a trained choir. Ambrose formulated a system of chanting called the Ambrosian chant. He also invented a system of music scales upon which our modern music scales are based. Step by step, notation and harmony made their appearance but nothing like a complete system was accomplished until about the 15th century. Being left entirely in the hands of the church fathers, musical progress up to the 11th century was slow indeed. During the last three or four centuries great strides have been made in the perfection of the musical system, which gives it today the wonderful place it holds as an art in religious and secular life.

The Art of Music in Religion

The art of music is the handmaid of religion. God created all art and he created it for a definite purpose. The word "art" in this connection has reference to the application of skill, taste and production according to aesthetic principles. It also has to do with the theory or practice of taste in the expression of beauty of sound. It is also practice guided by correct principles in the use of means for the attainment of a desired end, viz., the procuring of aesthetic and practical results. Hence,

we are to conclude that the art of music must depend upon the type of music used, its execution and interpretation. Judging from the handiwork of God in the earth and in the heavens, we must believe him to be the great Artist, a lover of art, a lover of system, a lover of beauty, a lover of knowledge and wisdom, and a lover of reverence. If this be true, how can we be satisfied with the conditions which exist relative to the services in so many of our churches, where instead of reverence we have irreverence; instead of dignity, uncouthness; instead of decorum, confusion; instead of beauty, ugliness; instead of art, jazz; instead of knowledge and wisdom, ignorance and foolishness? This condition is a determining factor as to the type and character of music to be used in that particular church.

We so often hear the expression, "That vocal or instrumental number is entirely too classical to be spiritual; it is highbrow music." Surely that person has not considered seriously his remark. God himself is classical because classic means purity, beauty and simplicity of form and character. Nothing could be more conducive to spirituality than music which is classical in content. We must remember that spirituality is not governed by the amount of noise we make nor the rate of speed at which we sing or play. Spirituality is primarily being and not doing. Although to be is to do. It is very easy to "do" without being spiritual. It is very often true, however, that because of the failure to develop the aesthetic side of one's nature, one is utterly unable to appreciate the better forms and character of music. In this case this unfortunate person should not want to make his own ignorance

and inability to enjoy better music a measuring rod for others, nor to start a tirade against the best forms of church music.

God has endowed every individual with an aesthetic sense. Some have it to a greater extent than others, yet all have it to some degree; and to fail to develop this phase of our being is, to my mind, a great sin, for the reason that it leaves us lopsided. The full man is not trained. I am sure that our schools, colleges and universities are making a mistake in that they do not require more study in aesthetics. These studies are left largely to be elective and are taken only by those who have special inclinations along these lines. This principle is not carried out in such studies as mathematics and history. They are required subjects whether the student has a special talent in that direction or not, because it is felt by those making up the curriculum that that particular study is necessary to a well-rounded education, which is all true; but what could be more useful and beneficial to the student than the development of his artistic appreciation?

The art of music in religion is not art for art's sake. It is certainly not entertainment, though it may become such to certain individuals who care nothing for God or things religious. Its purpose is not to fill in during the service. It should not be used to call the people into the church auditorium, nor to take up time while the windows are being opened or closed, nor to fill in while the preacher is in conference with someone, nor while the people are being seated, nor while waiting for the speaker, nor in an aimless way while the offering is being taken, nor to take the place of something left

out on the program. With a purpose no higher than this, it is a prostitution of that which God has given us for a higher and more glorious service.

The purpose of the art of music in religion is art applied. It is a medium of usefulness and should never get in the way of the real mission of church music, but be a means of making it more spiritual. Its one great purpose is to aid in the worship and service of our Lord; in praise, adoration, thanksgiving, prayer and supplication and in preaching the gospel, through song, telling the old story of Jesus, his love and mercy. Art in religion depends very largely upon the artist and everyone appreciates an artist, no matter what his calling or profession may be. An artist is one who is skilled, or highly efficient in both execution and expression. There is no conflict between artistic performance or expression and religion or spirituality; in fact, art in its true sense is religion's greatest ally. Someone has said that the elements of the Christian religion are truth, goodness and beauty. The preacher, missionary, religious educational worker, or sacred musician should not only be highly trained in a theoretical, technical and practical way, but each should possess to the greatest extent, culture and refinement, and be able to appreciate fully every form of art.

Not every preacher can preach what would be termed a great sermon, neither has every singer a great voice, but each of them can be artistic in what he does, and it will be greatly appreciated by those in the audience.

We owe to the Lord the best that is in us and we cannot give it without education, culture and refinement. It is a sin to presume upon the goodness of God, by offering him anything less for service than the talents

which he has entrusted to us, highly trained. Some of the most serious problems confronting the average church of today are lack of reverence, decorum or system, and the artistic rendition of sermons and musical programs. Paul said: "But let all things be done decently and in order" (1 Cor. 14: 40).

CHAPTER II

MUSIC AND THE BIBLE

Outline of Bible Music

The author feels that there could be no better foundation for what is said in the following chapters of this book than that which is to be presented in this chapter in the way of scriptural references regarding the music of the Bible. There are many people who are devoted Christian workers in other phases of religious work than that of music who do not realize just what a large place is given to music in the Word of God. They do not take the time to look up the references. It is for this reason that the author is furnishing these references in a classified way so it will be easy for the reader or student to study. Because of a lack of time and space the references are not written in full. It is earnestly hoped that these references will prove useful in developing a greater appreciation for church music and the place which it should occupy in Christian worship and service. A general outline of Bible music in its various forms and usages is given below:

First mention of music in the Bible (Genesis 4: 21).

Reasons for music of the Bible:

1. Part of divine worship.
2. Used in all important events and celebration. (See "Occasions Where Music is Used" for reference.)

Form of Music Mentioned in the Bible:

1. Vocal.
   (1) Chant: There is no direct scripture reference regarding the chant, but the best authorities believe it was one of the modes used.
   (2) Antiphonal: Nehemiah 12: 31; Isaiah 6: 3.
   (3) Unison: 2 Chronicles 5: 13; Psalm 33: 3.
2. Instrumental.
   (1) Inventors.
      a. Jubal: Genesis 4: 21.
      b. David: 1 Chronicles 23: 5; 2 Chronicles 7: 6; 29: 26; Nehemiah 12: 36.
      c. Solomon: 1 Kings 10: 12; 2 Chronicles 9: 11.
      d. Tyrians: Ezekiel 28: 13.
   (2) Players.
      a. Jubal: Genesis 4: 21.
      b. Miriam and woman with her: Exodus 15: 20.
      c. Jephthah's daughter: Judges 11: 34.
      d. David: 1 Samuel 16: 23; 2 Samuel 6: 5.
      e. Solomon: 1 Kings 4: 31, 32. This is an indirect reference. There are no direct references.
      f. Prophets: 1 Samuel 10: 5.
      g. Levites: 1 Chronicles 25: 1-6.
   (3) Classes of Instruments.
      a. Strings.
         (a) Harp: 1 Kings 10: 12.

(b) Psaltery: 1 Samuel 10: 5; 2 Samuel 6: 5.
(c) Lute: Isaiah 5: 12.
(d) Viol: Amos 5: 23; 6: 5; Isaiah 14: 11.
(e) Lyre: 1 Corinthians 14: 7; Revelation 14: 2; 18: 22.
(f) Azor: Psalm 92: 3.
(g) Sackbut: Daniel 3: 5, 7, 10, 15.
(h) Dulcimer: Daniel 3: 5, 10, 15.

b. Wind.
(a) Pipe: 1 Samuel 10: 5.
(b) Flute: Daniel 3: 5, 7, 10, 15.
(c) Cornet: 1 Chronicles 15: 28; 2 Chronicles 15: 14; Daniel 3: 5, 7, 10, 15.
(d) Trumpets: Numbers 10: 2.
(e) Organ: Genesis 4: 21.

c. Percussion.
(a) Hand Drum: 1 Samuel 10: 5.
(b) Timbrel or Tabret: Exodus 15: 2; Judges 11: 34; 1 Samuel 18: 6; 2 Samuel 6: 5; 1 Chronicles 13: 8; Job 21: 12; Psalms 68: 25; 81: 2; 149: 3; 150: 4; Genesis 31: 27; Isaiah 5: 12; 24: 8; 30: 32; Jeremiah 31: 4; Ezekiel 28: 13.
(c) Cymbals: 1 Chronicles 13: 8; 15: 16, 19, 28; 16: 5, 42; 25: 16; 2 Chronicles 5: 12, 13; 29: 25; Ezra 3: 10; Nehemiah 12: 27; Psalm 150: 5.

(d) Castanets: 2 Samuel 6: 5.
(e) Triangles: 1 Samuel 10: 5, 18: 6.

Musicians:

1. Singers in general: 1 Kings 10: 12; 1 Chronicles 6: 31-33; 9: 33; 15: 16; 25: 7; 2 Chronicles 9: 11; 20: 21; 23: 13; 29: 26, 28; 35: 15; Nehemiah 7: 44; 11: 22, 23; 12: 27-29, 42, 45, 46, 47; 13: 5, 10; Psalm 68: 25; Ezekiel 2: 40; 7: 24; 40: 44.
2. Men Singers: 2 Samuel 19: 25; Nehemiah 7: 67; Ecclesiastes 3: 8; Ezekiel 2: 65.
3. Women Singers: 1 Samuel 18: 7; 2 Samuel 19: 35; Nehemiah 6: 67; Ezekiel 2: 65.
4. Men and Women singing together: 1 Samuel 19: 35; 2 Chronicles 35: 25; Nehemiah 7: 67; Ecclesiastes 2: 8.
5. Minstrels: Psalm 68: 25; Revelation 18: 21.
6. Levites: 1 Chronicles 6: 31, 33; 15: 16, 19, 22, 27; 2 Chronicles 5: 12, 13; 29: 25, 26, 30.
7. Priests: 2 Chronicles 29: 26.
8. Harpers: Revelation 18: 21.
9. Flute Players: Matthew 9: 23; Revelation 18: 21.
10. Trumpeters: Leviticus 25: 9; Numbers 10: 2-10; 2 Kings 6: 13; 11: 14; 1 Chronicles 16: 42; Nehemiah 12: 35, 41; Revelation 18: 21.
11. Teachers and Teaching: 1 Chronicles 15: 22; 25: 7, 8; 2 Chronicles 23: 13; Colossians 3: 16.
12. Precentors: Nehemiah 12: 24.
13. Chief Musician: Nehemiah 12: 42-46; Habakkuk 3: 19.

14. Chambers for musicians in the Temple in Ezekiel's vision: Ezekiel 40: 44.

Occasions Where Music Was Used:

1. Sacred Processions: Exodus 15: 1, 20, 21; 2 Samuel 6: 5, 14-16; 1 Chronicles 13: 8, 15: 16-29.
2. Sacrifices and Feasts: 2 Chronicles 15: 14, 23: 18; 29: 25-28; Isaiah 30: 29; Matthew 26: 30; Mark 14: 26.
3. At Harvest: Isaiah 16: 10.
4. Divine Worship: 1 Chronicles 9: 33; 23: 30; 25: 6-8; 2 Chronicles 30: 21; Nehemiah 12: 45; Acts 16: 25; 1 Chronicles 14: 15, 26; Ephesians 5: 19; Colossians 3: 16; James 5: 13.
5. Idol Worship: 1 Kings 1: 40; 2 Kings 9: 13; 11: 14; 2 Chronicles 23: 13; Daniel 3: 5-15.
6. Dedication: 2 Chronicles 5: 12-14; Nehemiah 12: 35-41.
7. Triumphs and Victories in War: Exodus 15: 1-27; Judges 5: 1-31; 11: 34; 1 Samuel 18: 6, 7; 2 Chronicles 20: 19-28; Ezekiel 15: 1, 20, 21.
8. Funerals: 2 Chronicles 35: 25; Matthew 9: 23.
9. Accompaniments, dancing, etc.: 1 Samuel 18: 6; 1 Chronicles 15: 29; Luke 15: 25.
10. Instances of Singing: Matthew 26: 30; Mark 14: 26; Acts 16: 25; 1 Corinthians 14: 15, 26; James 5: 13.
11. Coronation: 1 Kings 1: 39, 40; 2 Chronicles 23: 11-13.

12. Well Digging: Numbers 21: 16, 17.
13. Grape Gathering: Isaiah 16: 10; 27: 2; Jeremiah 48: 33.
14. Wedding: Jeremiah 7: 34.
15. Mill Grinding: Ecclesiastes 12: 4.
16. General: Genesis 31: 27; Matthew 11: 17; Luke 15: 25; Isaiah 23: 15, 16.

Physical Effect upon Man:

1. 1 Samuel 16: 15, 16, 23.

Music as Related to the Schools of the Prophets:

1. Samuel 10: 5; 19: 19, 20; 2 Kings 2: 5, 7; 4: 38; 22: 14. In the new Shaff-Herzog Religious Encyclopedia and in the International Standard Bible Encyclopedia we find definite reference to the schools of the prophets being places where sacred music was cultivated and enjoyed.

Hymns:

Matthew 26: 30; Mark 14: 26; Ephesians 5: 19; Colossians 3: 16.

Spiritual Songs:

Ephesians 5: 19; Colossians 3: 16.

Psalms:

The entire book of Psalms is one great song from the beginning to the end.

1. Writers.
   (1) David.
   (2) Solomon.
   (3) Heman.
   (4) Sons of Korah.
   (5) Anonymous.
2. General Classification.
   (1) Teaching: 1, 15, 112, 128, 10, 14, 36,

37, 52, 53, 73, 75, 82, 12, 76, 77, 19, 119, 139, 115, 39, 49, 90, 48, 122, 87, 133.

(2) Adoration: 8, 29, 47, 67, 93, 95, 50, 134, 116.

(3) Thanksgiving: 30, 40, 66, 92, 104, 138, 145.

(4) Praise: 22, 28, 31, 103, 111, 113, 117, 138, 149, 150, 21, 107, 124, 126, 33, 34, 65, 66, 92, 104, 136, 148, 101, 147, 98, 97, 100, 108, 32, 18, 68, 146.

(5) Penitence: 6, 32, 38, 51, 102, 130, 143.

(6) Petition: 13, 28, 40, 70, 25, 35, 57, 43, 44, 56, 59, 64, 71, 140, 144, 54, 55, 58, 86, 123, 88, 143, 141, 142.

(7) Imprecation: 35, 58, 69, 83, 109, 129.

(8) Complaint: 31, 41, 74, 120.

(9) Lament: 60, 79, 102, 137.

(10) Longing: 84.

(11) Comfort: 77.

(12) Trust: 3, 4, 7, 11, 16, 23, 27, 37, 42, 61, 62, 91, 118, 121, 127, 130.

(13) Humility: 131.

(14) Historical: 78, 81, 89, 105, 106, 114, 132.

(15) Processional: 24.

(16) Messianic: 2, 22, 40, 45, 72, 97, 110, 118.

3. Psalms mentioned in the New Testament:

(1) Of Mary: Luke 1: 46-55.

(2) Elisabeth: Luke 1: 42-45.

(3) Zacharias: Luke 1: 68-79.

(4) By Paul: Ephesians 5: 19; Colossians 3: 16; James 5: 13.

Music in Heaven:
Revelation 5: 8, 9; 14: 2, 3; 15: 2, 3.

Music and the Scriptures

The only fine art mentioned in the Scriptures in connection with heaven is that of music. Addison says:

> "Music, the greatest good that mortals know,
> And all of heaven we have below."

Heavenly music suggests such harmonies as the ears of men have never heard, nor the souls of even the greatest composers ever dreamed. If, then, in the heavenly places it pleases Jehovah to surround himself with a sound of melodies, we are not surprised to find that music has had a large and important place in the worship both of Judaistic and Christian congregations.

The Scriptures abound in references to the place, purpose and power of music. There were a large number of ways in which singing was used as a vital part of worship. There were songs of joy and songs of mourning. David wails out his cry of anguish in 1 Samuel 1: 17-27, and exults in joy through the songs that we call the Psalms.

Songs of praying and of praising are seen in Psalm 51 and in many of the other Psalms. We find songs which express a particular religious experience as with Deborah, Judges 5: 1-31, and with Hezekiah, Isa. 98: 3-20, and in the New Testament special reference might be made to Mary's song of gladness, Luke 1: 46-55.

Then we find songs of adoration and supplication, patriotic songs and songs of power and victory, Ps. 44: 8; Judges 5: 1-31.

One could multiply these classifications in an effort to ascertain the many ways in which singing was used

as a vital part of individual and congregational worship. But we find, as a general principle, that in both the Old and New Testaments the people are directed and urged to join in the glad acclaim of song unto the Lord Jehovah until that day when we shall join the celestials in the Hallelujah Chorus of the returning Messiah.

The music used for the worship of God was not confined, however, to the voices of his people. Hands and lips, talented and trained, were used to make vibrant the strings of the harp; to beat the silver cymbals, to pipe the lute; to voice the silver throated trumpet or cornet. Thus we find the trumpet and the timbrel, the pipe and the dulcimer, the gittith, the psaltery and the small harp. The sweet-toned flute was heard and also the organ—probably a collection of pipes. In all we find that there were instruments of percussion, such as bells, cymbals and timbrel (tambourine); instruments also of strings such as the harp, the viol, the sackbut, the dulcimer; then the wind instruments: the trumpet, horn, cornet, flute, etc. We are thus certain that there was no poverty in accompaniment for the great choirs of the Temple. With these joining in the rhythm of the oriental spirit, there must have been a reaction which could not fail to prove helpful to the worshiper who, with his whole heart, joined in the worship through melody.

The large place that both vocal and instrumental music had in the stately worship of Jehovah suggests that there must have been some special qualifications on the part of those who were the leaders in such important ministrations. It was so in the Old Testament, for we note that the leaders in music, both with voice

and with instruments, were of the tribe of Levi, as were all who officiated in the worship. It doubtless follows that since those leading in the worship of Jehovah as priests in the sacrificial rituals were to be purified, made holy, to be purged; nothing less could be expected of the leaders in that other portion of the worship—even that of the music. If clean hands and hearts, men single-minded and true, were demanded in one part of the service, it would likewise be expected of the singers and players (1 Chron. 16: 29; Ps. 29: 2; Numbers 6: 5-14). As then, so now, if the worship of Jehovah is to be helpful to men and honoring to our God.

We sometimes, though very seldom, hear of the complaint that there are those who receive "pay" for "singing unto the Lord." Why should they not receive recompense worthy of their service? Do not the preachers receive hire worthy of their work? Why should not that other group of noble servants, who, though they love the work none the less, must, nevertheless, receive remuneration for their work in music which is likewise dedicated to the Lord? In the Old Testament those priests who directed the ritual and sacrificial parts, and those who led the musical part, were all from the same tribe of Levi, set apart for the service of Jehovah and as such doubtless received the same tithes and general compensation. We find no difference made between those who played or sang and those who served in other portions of the Temple worship. Ezra 2: 65 tells of men and women who were officially designated as "singing men and singing women"—a professional designation. In Neh. 12: 28 a reference is made to the "sons of the singers" and to "villages"

built especially for them, showing a proper consideration for the physical welfare of these ministers in music. If it were thus done in days of less light, how much better we should do for our gospel singers and players in these days of greater light.

A further question may easily arise. How came these Levites to be so accomplished, so skilful and "cunning" as the Bible states it? The answer may be made that when God set aside the Levites for the peculiar tasks of the Temple service, he chose some for the special service of melody. God surely has not less thought for the helpers of one group of his servants than for another. The call to sing the gospel is no less real than the call to preach the gospel—a fact too often ignored. As there were schools for the preachers, there were doubtless schools for the singers and the players, for each man needed instruction along this line. The references in the Chronicles, Ezra and Nehemiah plainly teach that the music was carefully prepared and the musicians well trained. In 1 Chron. 15: 22 we have a direct reference to the "instructors in song," also in Nehemiah 12: 42. We find in 1 Chron. 25: 5-8 that Professor Heman taught a class of over 200 singers, separated the prophets in smaller groups, in fact, seemed to have a School of Sacred Music under his direction with several assistants as named in the verse. Surely thus it must be if the best is to be rendered in song or with instruments unto the Lord.

Throughout the Scriptures, then, we find a worthy place given to the development and true use of the fine art of music. Heaven, it is said, is full of melody; hell is the place of discord. As in older times, when with stately measure and well trained chorus and bal-

anced orchestral accompaniment, the people joined in glad worship, there arose the sounds of true harmony, swelling floods of melody in the praises of the people, so today let us with our added knowledge, our perfected instruments and choicest harmonies, join in the use of all our talents to the praising and glorifying of the Name above every other name.

Moses and Paul, Elijah and John, the sons of Levi, and the sons of the new priesthood will some day all join in this worship through melody in the ministry of music with both voice and instrument. Through these, all shall glorify the Author of all melody, the Source of all harmony, even our great God, Jehovah.

CHAPTER III

MUSIC AS RELATED TO WORLD RELIGIONS

Music in Non-Christian Religions

From the dawn of creation, music has been a vital factor in all religious worship, in both savage and civilized life. The character of music used has depended, very largely if not entirely, upon the cultural development of the people by whom it was used. The most cultured of the ancient nations of which we have any worthwhile account, who made use of music in religion, were Assyria, Babylonia, Egypt, Israel, Greece, and Rome. Judging from the sculpture of the Assyrians and Babylonians, they made use of music in their religious services. We have further proof of it in Daniel 3: 4, 5, as follows: "Then an herald cried aloud, To you is commanded, O ye people, nations and languages, that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of music, ye fall down and worship the golden image that Nebuchadnezzar the king hath set up."

The Egyptians gave large place to both vocal and instrumental music in their religious worship. In all their religious festivals and sacrifices, music was prominent. The priests chanted hymns to the praise of their gods four times daily, at sunrise, noon, sunset, and at night. It is said that the singing of hymns was the largest part of their ritual.

To realize that music had a special place in the Hebrew worship, one has only to read the scriptural ac-

count of the Jewish people. The first sacred song of which we have any record was the one written and sung by Moses and Miriam at the crossing of the Red Sea. They seem to have gotten their musical training while in Egypt. The Israelites made good use of music in connection with the worship of Jehovah during their pilgrimage in the wilderness, and in the tabernacle service, which was a forerunner of the elaborate musical programs in Solomon's Temple.

The Hebrew nation produced the greatest sacred poet the world has ever known—David—who is spoken of as "the sweet singer of Israel," and whose Psalms are a part of the inspired Word of God. Vocal and instrumental music had a prominent place in all the Hebrew worship. Great choruses and orchestras were organized, taught and led by their respective leaders. The musicians were chosen from the Levitical family, paid from the common treasury for their services, and were given their own villages in which to reside. Ambrose says that the music of the Hebrews was divine service, not art.

The Greeks and Romans also made much of music in their religions, especially the Greeks in the worship of their various gods. They exerted quite an influence on the form of music used by the early Christians. They were noted for their beautiful hymns, some of which are still in use. There is an interesting history attached to the use which they made of music in their religious festivals and activities, which is not necessary for us to consider in this discussion.

Regarding music among the modern non-Christian religions, we take the following brief extracts from Mr. Edward Marshall's little book, *Christianity and the*

Non-Christian Religions Compared:

"In the Brahman religion hymns have a prominent place, somewhat akin to the Christian hymns. There are hymns of confession, supplication, praise, etc., and they are moderately pure in their sentiment."

"It is said that many of the hymns used in the Hindu religion are immoral and are not allowed to be put in print in civilized lands. There is little chorus singing. The men sing alone, accompanying themselves with some stringed instrument, the crowds sometimes joining in the refrain. It is said that large numbers of the hymns are childish in the extreme and unworthy of deity."

"The strict views of moral conduct and the ascetic practices of the Buddhists to prevent arousing emotional passions made them denounce the exciting songs and dances of the nautch girls, which the Brahmans were and are so fond of in their recluses."

"The songs of the Taoist are used in the idol temple worship. They are songs sung or chanted with a strong nasal sound and become very tiresome to the more cultured and refined."

"The Confucianist uses the pentatonic or five-tone scale in his worship music. This, combined with his untrained voice, is grating to the aesthetic ear."

"In the Zoroastrian religion many hymns of worshipful praise addressed to various beings of good nature are used."

"In Parseeism worship and service the hymns are interspersed with prayer and sacrifice which is served daily beginning at midnight, the hour at which the spirits of darkness exercise their highest power. This service lasts until morning."

"In Shintoism the worship is observed by individuals alone, who pray in silence. Singing is found in the performances of the temple theaters and is a weird drawl. The singing recounts some ancient historic narrative. Temple beggars go from door to door singing the brave deeds of their gods and receiving gifts to support the priests."

"In Mohammedanism music is generally held to be contrary to Mohammed's teachings. It is said that once on hearing music, he put his fingers in his ears and went another road. In spite of this, the Arabs are fond of music and love their improvised songs. Mohammed despised poets because a woman once wrote satirical verses about him."

Modern Jews claim that their religious music is based on the ancient Hebrew order. Some modern authorities, however, believe that this music has been modernized to some extent.

Music in the Christian Religion

Without music, Christian worship and service would be bereft of one of its most helpful and powerful agencies, first, in spreading the gospel of Christ; second, in inspiring those already Christians to greater heights of usefulness, and third, in comforting those who are in sorrow and trouble, to say nothing of its place in the teaching service and in religious social life. Andrew Law well says, "Theology and music move on hand in hand into time and will continue eternally to illustrate, embellish, enforce, impress, and fix in the mind the grand and great truths of Christianity." It seems to have been in the divine plan that music should be the handmaid of the churches. The early Christians emphasized music in their churches and during the times when they were hounded by persecution, birth was given to some of the greatest hymns. The connection of music with Christian worship and service of every kind has continued from that time to the present day and will continue until the end of time.

The Place of Music in Christian Worship

In order that the reader may get the views as expressed by other writers on the place of music in religion, the author is giving below a number of quotations from various ones:

"Sacred music seems to be the instinctive utterance of the human soul."—*Breed.*

"God does not so much love to create, as he creates to love, and God sings while he creates. . . . The noblest music of earth

seems but an echo of supernal strains. . . . A music-loving and a music-making deity is close akin to the heavenly Father of the Gospels. From the morning of creation he ordained song and gladness for the recreant but redeemed prodigals of earth on their return to the Father's heart and home. . . . Music is a vibrant door opening into the infinite. It is a Marconi system of communication between spiritual beings. God himself is immanent in it, modulates it by his law-ordered forces, speaks through it to his children. . . . The home of music is in the bosom of the Eternal. It is the only known language indigenous to heaven and heard in all inhabited worlds. . . . Music has every appearance of being, or of exercising, a spiritual force, intended as a medium of communication between spirit and spirit, between God and men, and among men." —*Edwards.*

"There is a constant endeavor of man to relate himself with the Infinite, not only in the cognative way, but also in the emotional way. We can only think toward the Infinite; it may be that our love can reach nearer its object. As a philosophic truth, music does carry our emotions toward the Infinite. No one can doubt this who reflects for a moment on the rise of music in the church. Not only does it win its way into the Church, but it gradually takes on more and more importance in the service of worship. There are those who believe that music is to be the church of the future, wherein all creeds will unite like the tones of a chord."—*Sidney Lanier.*

"The truth that music is for religion is evident in the fact that nothing calls for it like religion. Eloquence and logic will not take its place. Worship, being a moral act or expression, depends upon the rhythm and harmony of art for its materials. And so the church in all ages has flowered into song. We may get to God in many ways—by silent communion of spirit with Spirit, by aspiration, by fidelity to service, but there is no path of expression so open and direct as that of music."—*Munger.*

"So closely are music and religion associated that it is hard to believe that there is not some potent bond between music and the moral life. Without music religion would lose one-half its power, not because religion is less strong, but because music has the peculiar power of leading the mind to an attitude of prayer and solemn praise. The church bell may call the people to the outer courts of

the temple, but it is the organ and song that purify the heart so that they may pass into the inner court where those who worship, worship in sincerity and in truth."—*Britan.*

Tyndall imagined that the air about us may be full of heaven's hallelujahs while we hear only the feeble whispers of our prayers. There are very good scriptural grounds for believing that music will furnish the chief means of vocal intercourse between the redeemed hosts in heaven whose robes have been washed and made white in the blood of the Lamb. Believing then that worthy music is a worthy expression of love and praise, both in heaven and on earth, we shall proceed to the discussion of the place of music in church worship.

In the Christian religion the music used differs from that used in all other religions in that it is a means of praise, adoration, thanksgiving and exaltation of the King of kings and the Lord of lords, produced through the medium of the voice in song and by the various musical instruments. Someone has said that "Christianity is the religion of spiritual song. It inherited a magnificent psalmody, but has given birth to an invaluable hymnology, and also to the new art of harmony to which modern music owes the greater part of boundless wealth. Outside of Christendom, religious music has hardly shed the primitive animistic character of rhythmic noise, and children's songs are almost unknown. But the Christian religion found in music a congenial ally, ready to aid its progress in the individual heart, and in the world's history. The thought of God, Christ and his cross, of the Christian graces, and of the immortal life, is entirely consonant with musical expression. Hebrew psalmody and Christian hymnology have served as wings to bear the gospel far and wide over the earth."

It is an evident fact that music in church worship holds a far more important place than we realize. Rev. David R. Breed, in his book on hymnology, *The History and Use of Hymns and Hymn Tunes,* says: "The fundamental difficulty is that we do not realize how much sacred song is to us, what it means, what it expresses, and what it is capable of accomplishing, and, therefore, it is pitiably neglected." He also says that the proper order of precedence in public worship should be as follows: First, the reading of the Scriptures or God speaking to us; second, public praise or sacred song; third, prayer or we speaking to God; and, fourth, the sermon or one speaking to us in the name of God. Whether this is the proper order or not, the author is not prepared to say, yet he can say that the music in the average church does not have the place in the worship that it deserves, neither does it receive the attention which it should have. It is not properly coordinated with the other features of the worship and service. All through the Old Testament there are illustrations of the place which music held in the Hebrew worship, and in the New Testament there are some illustrations of its use, and in addition to these Paul constantly admonishes us to sing psalms, hymns and spiritual songs, and with the spirit and the understanding.

Someone has said that the words, music, musical instruments, musicians, song, singers and singing appear about 425 times in the Bible; harps and viols, 150 times; shouting for joy, 75 times; joy, 200 times; happiness, 25 times; glad and gladness, 150 times; rejoicing, 300 times; total, 1,325 times. The word gloominess appears in the Bible twice; the word despair

four times. Therefore, from a scriptural standpoint we have every reason for emphasizing music in church worship, and giving it its proper place.

Again we are made to see the great place which music occupies in our Christian worship and service when we think of the tremendous amount of money expended annually in its behalf by our churches, and the number of people who have to do directly with the leadership and rendition of these programs. Professor Augustine Smith, of Boston University, speaking before the Council of Musical Education a few months ago, made a statement that Americans are spending $700,000,000 annually on religious music and that because of the lack of ideals, 90 per cent of the amount is wasted. As a result of some investigation and much observation the author is giving some figures which may be of interest to those who are concerned regarding this matter relative to churches in one of the leading denominations of the South. While these figures are only an approximation, yet he believes that the approximation is a very conservative one. This denomination has 3,500,000 members and 28,000 churches. This being true, it is easy to believe that it has 28,000 choir directors or leaders of song, also 28,000 organists or pianists. Then, allowing an average of five choir members for each of the 28,000 churches, there would be 140,000 choir members making a grand total of 196,000 people who are directly connected with the music programs of those churches without making any mention of those who play instruments in the orchestras and bands. Again, including hymnals, song books, octavo music, cantatas, oratorios, instrumental music, instruments of various kinds, hire for choir directors, leaders of song, or of

orchestras and bands, accompanists, soloists, quartets, a very conservative estimate would place the cost at $1,000,000 annually for the music programs in the churches of this one denomination, or an average of $35.00 plus—for each church.

The Effect of Music in Church Worship

First, its general effect. There is no way of determining definitely to what extent music can affect human life, but we do know its effect is powerful. Music has the power to express and reproduce the spiritual moods of men. Someone has said that music is a seeming reminiscence of heaven sent to draw men thither again. Plato said, "Music was not given to men with the sole view of pleasing their senses, but rather for appeasing the troubles of their souls." Bach said of music, "Its final purpose is none other than this, that it ministers solely to the honor of God and refreshment of the spirit, whereof, if one take not heed it is no proper music, but devilish din and discord." Regarding his inspiration to write the "Hallelujah Chorus" of his great Oratorio, "The Messiah," Handel said, "I did think that I did see all heaven before me, and the great God himself."

There are many instances of the power of music given in the Bible. In Joshua 6 we have an account of the destruction of Jericho. Joshua and his people had marched around the city every day for six days with the Ark before them, with seven priests with trumpets of rams' horns going before the Ark, but on the seventh day they were to march around the city seven times. The seventh time they marched around the trumpeters gave a long blast and the people gave a mighty shout

and the walls fell. Another instance of the power of music recorded in the Bible is 2 Chron. 5: 11-14. It is one of the strongest evidences of the power of music in worship. It was at the dedication of Solomon's Temple, and the account is as follows: "And it came to pass when the priests were come out of the holy place (for all the priests that were present had sanctified themselves and did not keep their courses: also the Levites who were singers all of them, even Asaph, Heman, Juduthun and their sons and their brethren arrayed in fine linen, with cymbals and psalteries and harps, stood at the east end of the altar and with them a hundred and twenty priests sounding with trumpets) it came to pass when the trumpeters and singers were as one to make one sound to be heard in praising and thanking Jehovah; and when they lifted up their voice with the trumpets and cymbals and instruments of music and praised Jehovah, saying, 'For he is good, for his lovingkindness endureth forever,' then when the house was filled with a cloud, even the house of Jehovah, so that the priests could not stand to minister by reason of the cloud; for the glory of Jehovah filled the house of God." It will be noticed that the glory of the Lord filled the house during the singing and playing of the various instruments, and not while the priests were ministering. There is another instance of the power of music found in the New Testament in Acts 16: 25-26: "But about midnight Paul and Silas were praying and singing hymns unto God, and the prisoners were listening to them, and suddenly there was a great earthquake so that the foundations of the prison-house were shaken, and immediately all the doors were opened, and every one's hands were loosed." Gladstone said,

"All the music of the human heart is in the Psalms." There are many other incidents in the Scriptures but these are sufficient.

During the early centuries of Christianity music was a powerful aid in carrying on the work of the churches. It is said that the barbarians were won and transformed by the singing of Christian hymns. Edwards says: "It was the hymns of Ambrose and not his eloquence which conquered Constantine." The Reformation was won largely through the singing of Luther's hymns. Cardinal Cajetan said of him, "By his songs he has conquered us." It is said that when bloodthirsty crowds could not be quelled by John Wesley's coal black eyes, nor by Whitefield's imperial voice, they were known to turn and slink away when the truth was sung to them in Charles Wesley's hymns. Their ringleaders more than once broke down in tears and groans of remorse under his singing. They took the preacher by the hand and went away with him arm in arm, swearing by all that is holy that not a hair of his head should be touched.

The evangelists of modern times have all testified to the power and worth of music in evangelistic meetings. Congregational singing puts the worshiper in a receptive mood for the truths which the preacher brings in his sermons. Song also works on the emotions and affects the will in such a way as to cause the individual who is under conviction of sin, or a call to definite or special service, to yield to the wooing of the Holy Spirit in accepting Christ or surrendering for special service of some kind in the Master's Kingdom. Music has a mighty influence in bringing up memories of old associations. Edwards says, "Music unlocks with magic

key the silent forces of sacred memories, fond associations and high aspirations." He also says, "A simple strain from remembered hymn of untainted youth has sometimes melted a brazen heart, and reconstructed a wrecked life." In this last thought lies the power of gospel song in street, slum and mission work. God knew best when he gave music to this old sin-cursed world to be the handmaiden of the Christian religion, through which the soul could give expression to its every emotion.

What would life be without music? What would the church do without music? Let us cherish and cultivate it.

Second, its effect on the individual. There are many different ways in which music affects individuals in church worship. It seems that the usual conception is that music affects only in a spiritual way in the church service. One has only to give little study and observation to discover that there is more than one channel of helpfulness to be derived from it. There is a psychological side to music and its effect upon the individual that is an interesting study, and this side is receiving quite a little attention at the present time. Sacred music affects the individual in a physical, mental, emotional and spiritual way, and if preachers, leaders of song and those who are in charge of all religious services would remember this fact they could make much more of their musical programs, also make them much more helpful in reaching the congregation. It must be remembered that a congregation is made up of the masses, people from different walks of life, different from the standpoint of literary and cultural advantages, different in temperament, disposition, etc., but the music

like the sermon must reach all if it is to serve its mission.

The first effect of music upon the individual is entirely physical and produced by the movements of the air which are called sound vibrations beating against the ear drums, and conveyed by the auditory nerves to the brain which in turn gives the individual a sensation of pleasure. These rhythmical musical sounds affect babies and animals in various ways, causing them to perform peculiar and funny acts. A baby will begin to kick, wriggle and coo when it hears music, while a dog will begin to howl, and a horse prance and try to keep step with it. There are those in every congregation who get very little more out of the service than that which they get out of the music, and the sensation of pleasure is about all that they receive from it. The pleasurable effect is a very vital factor in all street, shop, jail and mission services. People love to sing just for the sake of singing and for the pleasure derived from the melodies and harmony which they hear. This is also true in all congregational singing, and especially so in evangelistic meetings.

Without the intellectual thought element in music there could be only the physical or pleasurable effect. Without thought there could be no interpretation, and without thought there would be no execution, and without thought music would be without form, and without form there would be no expression. All that pertains to the mechanical in music that is worthwhile, viz., theory, technic, practice, etc., comes as a result of thought. Bartholomew so well says, "The charming musical production is stored-up thought expressed in notes and sounds"; and "The music which is performed

without thought is certainly never of the highest order of music."

Perhaps the reader is wondering what this would have to do with church music. Simply this, that the individual who experiences only the physical pleasure to be derived from music misses the great enjoyment that music is capable of imparting, but this greatest enjoyment can only come through the avenue of thought. And then there are those who attend the services who are interested in the technical and mechanical side of music, and, in fact, to hear the musical program with that in mind—more than anything else—paying close attention to see if the singers or instrumental performer practices the technique of voice or instrument that is in accordance with their own views. In other words—music critics.

We have been discussing sacred music as it is related to physical sensation and intellect, but these are only a means to an end, which is music's greatest mission, viz., that of reaching the emotion of the soul, which is done through the nervous system. This is explained in a splendid way in *The Relation of Psychology to Music,* by E. F. Bartholomew, as follows: "Music as a language employs certain symbols, such as lines, spaces, clefts, notes, rests, bars, accent marks, etc., by the use of which the soul's ideas and emotions are translated into sensuous forms. Our present inquiry is, what are the means by which this expression of the soul's conceptions is effected and by which the soul gains experience of the sounds and symbols employed in music? To serve as a medium of communication between the inner and the outer worlds the Creator has given us a nervous system, suited to the offices it is

intended to perform. The nervous system is the mystic borderland between the realms of the spiritual soul and the physical universe. What strange messages pass back and forth over this dim borderland region. Jacob in his beautiful vision saw angels ascending and descending and from the top of the ladder he heard communications from the Lord. What the ladder was in the patriarch's dream, the nervous system is in our physical life, namely, the medium of communication between the spiritual and the material. Through the nervous system the various phenomena of the outer world find an inlet to the soul, and the ideas, emotions and volitions of the soul have an outlet into the physical world." The usual feelings which come as a result of the emotions being stirred by sacred music are happiness and joy, grief and sorrow, remorse and conviction.

As a result of the effect of music upon the physical, intellectual and emotional nature of man we have its spiritual value. It is only by association that music has a moral or religious value. It must be connected directly or indirectly with things religious, or must be arranged to sacred words. It is one of the greatest assets in Christian work because it affects in some way every soul who hears it. The emotions are stirred, hence an influence for good or bad is wielded according to the will of the individual.

Sacred music, to those who love Christ and are trying to live a consecrated life, brings adoration, joy, happiness, a greater love for him, and a desire to serve him better each day. To the Christian in trouble and sorrow it brings comfort, peace and submission and strengthens his faith in Christ who doeth all things well. To the backslider it brings afresh to his mind

the memories of a sweet Christian experience had in days that are past and gone, and awakens a desire to return to the Saviour who longs for and waits to welcome the wanderer. To the one who is out of Christ it brings conviction for sin, and through the emotions stirs him to action which means the breaking down of a stubborn will in rebellion against the Saviour and the acceptance of him as Saviour and Lord of his life.

CHAPTER IV

THE PRESENT DAY CHURCH MUSIC PROGRAM

Its Condition

That the music program in the average church of today is not what it ought to be, no one who has been a very close observer will deny. That part of the church worship which is second to none save the preaching is neglected on every hand. The ideals for the music program and the standards of music used in the church services and related activities are not on a par with the other departments of religious work. The musical appreciation of the congregation and of the religious leadership, the music leadership not excepted, is very low. All alike seem to have the idea that anything in the way of church music will do, regardless of the type and character of music used or the way in which it is conducted. Those in charge of the music, through ignorance or lack of practical experience, do not build appropriate, practical and effective programs. Many people can be found in our churches, and among them those who pride themselves on being music leaders, who believe that only the light gospel song is conducive to spirituality, which often means a music program that is cheap and vulgar, made up of rag-time and jazz instead of wholesome church music.

The choir in the average church, if there is one, is composed of a few singers whose voices do not blend,

the voice parts out of proportion, assembled in some corner of the church auditorium, with an inefficient director or perhaps without a director at all, which results in a very poor music program by the choir.

The congregational singing is in the worst plight of all. This robs church worship of one of its most vital factors, for heartless singing usually leads to a heartless service. Few people, in comparison to the number in the congregation, take part in it, and those who do, sing as if they were being forced to sing, instead of singing in a voluntary, whole-hearted, inspirational way. The music is largely of the lighter type, much of which lacks character and fails to promote a spirit of reverence and worship. In the average church service there is entirely too much time and effort being expended by those in charge trying to induce the people to sing music which is beneath the standards that ought to be maintained. In many of our churches the great old standard hymns are being neglected and consequently are more and more falling out of use. There are comparatively few churches in which you will find the congregation familiar with a great variety of the old hymns and hymn tunes. Most of them are content to use over and over only a few of the more familiar ones, such as, "Nearer, My God, to Thee," "Jesus, Lover of My Soul," "How Firm a Foundation," "There Is a Fountain Filled With Blood," etc., which are all good hymns but should not be sung over and over again when there are hundreds of others that are just as good and would bring just as much joy as these if only taught to the people. Many times the author, noticing that some great old hymn was not being sung by the

congregation as heartily as it should be, has made the test by asking for a show of hands of those who had never heard the hymn before, and would be astounded by the number of hands to go up, which is proof that the average congregation is not being taught to sing the hymns. While this is true in the average church, the other extreme is found in some churches that use only the old hymns and anthems. Neither extreme is conducive to a balanced church music program.

In all that has been said above, the writer has had in mind the regular preaching services of the church; however, it is just as applicable to other religious activities. For instance, in the teaching and training departments of the church, viz., the Sunday school and Young People's work, the music is often of a very poor grade. Of all the services of the church in which we should be most careful of the class of music used, these departments stand first, because the young people of today are going to become the more mature singers of tomorrow, and the class of music taught them now will determine in a very great degree the class of music they will most appreciate and want in after years. Perhaps the meeting that suffers most of all is that which we term the revival or evangelistic meeting. Songs that are not worthy the name are being used, and every clap-trap method that can be thought of is being introduced by those in charge of the music, trying to induce the people to sing them, which often causes those who are most consecrated and spiritual to hang their heads in shame. Is it possible that the Lord has to depend upon a vaudeville performance to attract people to the place where they may hear the gospel preached?

Perhaps the reader will say that this is a very dark picture. Yes, it is, but not too dark for the condition as it exists in the average church. Anyone who will take the time to make a little investigation in the rural districts, smaller towns and some of the larger ones will verify the statements made above. It is true that churches are just as different in their make-up, temperament, likes and dislikes as individuals, and while the above conditions exist in the average church, there are some in which the music is wholesome, and the whole program is ideal in every way. God grant that the time may soon come when the music in every church will be worthy the place which it occupies in the worship and service of our Christ.

Causes for Present Conditions

On every hand you can hear the expression, "What is the matter with it?" regarding everything that seems to be going wrong in both secular and sacred affairs. This question is often asked relative to church music because of the conditions which have just been discussed in the first part of this chapter. The answer to the question is a long one, because of the many angles which it has that are vital factors in it. But the author will endeavor to mention some of them and discuss them briefly.

First, there is a state of irreverence in connection with the worship in the average church which is perhaps one of its greatest menaces, and will rob it of much of its influence for good if not curbed. In some there is no order or system at all and a lack of reverence and worshipful spirit on every hand in the house of the Lord

which ought to be thought of as a holy place. While the above is true in the regular services, it is sometimes even worse in the services where the Ordinances of the Lord's Supper and Baptism are observed, which become embarrassing because of the unorderly and awkward way in which they are conducted by those in charge, all of which has a tremendous effect upon the type of music used, because it must be remembered that song is an effect and not a cause.

It is very difficult to place the cause for this irreverence upon any one person or any one thing in connection with the services. It seems to be a result of different causes, some of which are as follows: First, a lack, upon the part of so many pastors, of a desire for order and system in conducting their services. They never have a definitely outlined program in their minds, to say nothing of having it upon paper. When the hour of service arrives they go into the pulpit, call for a song, a prayer, the offering, read the Scripture, and preach, all in a very unorderly way, somewhat in the following manner: The preacher nods his head to the choir director or song leader, saying, "Let's have a song"; the song leader hurriedly looks through his hymn book and usually takes the first song his eyes fall upon that he thinks the congregation is familiar with, regardless of its appropriateness, and calls out the number. Then the leader of song nods to the preacher, as if to say, "That is all of it." The preacher stands, looks over the congregation, recognizes some brother, whom he calls upon to lead in prayer, and after the prayer he again nods to the song leader, as before, for another hymn, and so it goes on through the entire service. No one seems to know what will come next nor how it will be done.

Such proceedings absolutely prohibit the possibility of a good music program, an orderly service, or a worshipful spirit. If anything is said to the pastor about it, his one answer is that we must not have an outlined order of service, for it becomes too formal and ritualistic, and prohibits the Holy Spirit from having his way. He forgets that there is a vast difference between orderliness and ritualism, and that through prayer we can be led of the Holy Spirit to make out a program for our worship in advance just as easily as the preacher can be led in choosing his subject and preparing his sermon before the hour for preaching arrives. It is hardly fair to make use of the Holy Spirit as an alibi for our laziness in these matters.

Another cause for the irreverent spirit in our church worship is the conduct of the congregation. The young and old alike are talking and carrying on such a hubbub at the beginning of the service that it is almost impossible to hear anything that is said. The instrumental prelude—if there happens to be one—is only used as an accompaniment for the talking of the members of the congregation, instead of meditation. Neither does the opening hymn mean anything because of the disorder. Then, too, the children are allowed to run around over the auditorium, the babies allowed to cry, seemingly without much concern being manifested by the parents. Somebody is responsible for this condition of things—the preacher, deacons, Sunday school teacher, Young People's leader, or parents, by their failure to instil in the minds and hearts of our people in general, and young people in particular, a spirit of reverence for the house of the Lord and things holy. The spirit of irreverence has very materially increased in the last

few years, and the churches should start some sort of a movement, of an educational nature, that would help to counteract it. We should not allow our prejudices against the formalities of other denominations to cause us to go to the other extreme, which is just as harmful.

Still another cause for the irreverent spirit, when not guarded, and yet fraught with good possibilities, is the unified service between the Sunday school and preaching service, and young people's meetings and preaching service. The purpose is defeated in that the opportunity for exalting the preaching hour is lost. The preaching hour is the one hour of all our church services around which the others should revolve. It should have an hour separate and distinct from all services, with a program made out accordingly, and the children, young people and older ones alike should be taught to reverence and appreciate it to the fullest extent.

Then the indifference, neglect, low ideals and lack of appreciation upon the part of the churches, the pastors and other officials, in particular, is one of the chief causes for the condition that exists in our churches relative to the music programs. And for these causes ignorance is very largely responsible. Comparatively few of those in official position have made a study of music theoretically and technically, neither have they studied its place or mission, effects, the appropriateness and practical arrangement of the programs, nor the best methods of its rendition, by whom, when, how, and where. Of course, all would like to have good music, but because of a lack of knowledge as to what good music is and the lack of an appreciation for good music, the price for an adequate music program seems to be entirely too high, when measured by the time, effort

and finances which it takes to get it. There is entirely too much work along the lines of least resistance. The only thing which a farmer has to do to grow weeds is to neglect his crop; the only thing a business man has to do to fail in business is to neglect his business; the only thing a student has to do to fail in his studies is to neglect his study. In each case it is only a matter of indifference to the things that should be done. So it is in the matter of a church music program; to have music that is inadequate all you have to do is just neglect it. No provision is made for it in the educational program of the churches. It is treated in the average church as a necessary evil. They cannot get along without it, and yet they do not know what to do with it. Therefore, the least the pastor and deacons can have to do with it the better it is. It is very often in the hands of a music committee that know very little of that which is committed to them, except to boss the choir director in order to show their authority. The pastor forgets that he is just as much the pastor of the choir as he is the pastor of any other department of the church life, and that the obligation is just as great upon him to care for the spiritual welfare of the members of the choir as it is for him to care for the spiritual welfare of the congregation. He neglects to pray with and for the choir, and talk with its members about their spiritual condition, but instead criticizes their lives, their manners, their methods, their music and the rendition of it. Usually the choir is not thought of as a part of the church organization at all, but is something set off separate and apart from it. Under these conditions, how could it be anything else than "the war department of the church"?

Another cause for the low standards of church music about which we hear so much is "jazz" in our church programs. But what do we mean? The word "jazz" is a modern term and has reference to a state of being or condition which is readily recognized by certain characteristics, as follows: a lack of mental balance, a lack of serious thought, excessive exhilaration, sensuality and extreme nervousness. I am sure that no one would be foolish enough to deny that much of our church music has the "jazz" flavor in it, and it is just as useless to say that everyone who has thought of the real mission of church music deplores the condition. But this is a jazz age in which we are living. Jazz is in the air, and everything is influenced by it to some degree at least. Unconsciously we are absorbing it. We have just about as much jazz in our preaching as we have in our music. The whole church to some extent is permeated by the jazz spirit. It is a very difficult matter to come into contact with it six days in the week and expect the mind and heart to be free from it on the seventh day. From the music standpoint, it is jazz over the radio, jazz on the Victrola, jazz by the vocalist and the orchestra and the brass band in concert hall, hotel, and cafe. How can we expect our congregations, and especially our young people, who are constantly fed with jazz all the week, to come to our churches on Sunday mornings and evenings and be satisfied to take part in or listen to the singing and playing of the slow and stately hymns which are devotional and worshipful in character? Jazz is the antithesis of spirituality. It has been well said that poetry is the index of the age in which it is written; and it is just as true that music is the index of the age in which it is written; there-

fore, a jazz age will beget jazz music, to some degree at least, both secular and sacred. This is one of the very good reasons for the low standards in our church music.

Another cause for the low standards of church music is that there are no requirements in our churches that the music be on a par in content and rendition with the other parts of the program. Somehow in the average church the same character of thought, execution, rendition, and organization is not required of the music as for the preaching, teaching and training work. Why the difference in requirements? Music is so vitally connected with these things that unless it be on par with them it will act as a millstone around their necks to hold them back in their efforts to succeed. It is impossible to have one standard for the music and another for the other departments of religious activity. If the theme for the preaching, teaching and the training should be built around the Cross of Christ, then the theme for the music used in these services should also be built around the Cross of Christ. Why should the preacher take a sublime text for his sermon and then ask the congregation to sing light, insignificant words set to syncopated, jingling tunes of a highly rhythmic variety? Often the special music, vocal or instrumental, is neither appropriate nor effective because of its character and the way it is rendered.

The exaggerated use of the light, short chorus is another reason for the low standards in connection with church music programs. They have been very popular in Sunday school, young people's work and evangelistic meetings, and in many churches they are used extensively in the regular services. They are very largely inspirational in character, usually light and devoid of

religious strength, but the music is rhythmical and tuneful, which appeals to the masses. It should be said, however, that there are exceptional choruses found in great numbers that have strength and are very helpful when used in the right way. Many song leaders have used these choruses to the exclusion almost altogether of the more substantial type of church music, wherein lies the greatest danger. Too much time and effort is expended by the song leaders in the use of this insignificant music that in the long run means absolutely nothing to the religious welfare of those who sing it, or the building of wholesome church music programs. In the teaching and training departments of the church, where the purpose is to teach and train the young life for Christian living and service, these choruses are often used to the neglect of the more substantial and helpful gospel songs and the standard hymns. The writer attended a young people's convention a few months ago in which practically all the music used was of the short-chorus variety, which was in direct opposition to the principles and purposes of the young people's work. Young people will sing the more substantial character of church music if it is given to them in the proper way. There is plenty of good music that has life to it of an inspirational nature without prostituting this important part of the program by the use of that which is cheap and unwholesome. It creates a distaste for the better church music, and leads to its neglect. It also lowers the musical appreciation of those who sing it. Too often the evangelistic leadership depends upon these choruses for its music, the wholesale use of which is cheap and does much harm in lowering the standards of church music.

In a large measure these ineffective music programs of all kinds are the result of a lack of time and thought given to the planning of them. Usually they are hastily gotten up, without any consideration as to whether they are in keeping with the standards, purposes and plans of the other parts of the service.

Another cause for the low standards of church music is the lack of proper musical leadership. The majority of our churches are divided into three classes, viz., those which have professional musicians in charge of the music, those in which amateur musicians are in charge of the music, and those in which there is no musical leadership at all. Without the proper vision and preparation no one of the classes of the above musicians is capable of putting on an efficient musical program. The professional musician, in spite of all of his musical training, without consecration and practical knowledge, is frequently inefficient, for the reason that his ideals are wrong. He never thinks of the spiritual mission of church music, being engrossed with the artistic side of it only. Usually his main reason for being in this position is a financial one, and it also means much as an advertising agency for his professional work in securing new students and professional engagements; otherwise he has very little regard for the church worship or any of its activities. Denominational convictions or consecration mean but little to him, and sometimes he is not even a Christian. He thinks of the pastor and church as being narrow and tight-laced if religious requirements are too strict. He does not like to sing gospel song or hymn forms of music for special numbers, there might be a prospective pupil in the congregation and his musical appreciation

would surely be judged by the type of music he sings, hence, he would lose a prospective pupil. He feels sorry for anyone who does not have the same musical appreciation he has. His musical programs are built to meet the approval of the music critics instead of having in mind the edification of those who are Christians and the salvation of the lost. He is more interested in artistic rendition than in congregational participation, and pays too little attention to the inspirational and worshipful music that draws the people nearer to Christ. He dodges the issue by contending that he is trying to raise standards, but he forgets that raising the standards is not using songs with hard intervals and difficult rhythms in them. Mr. Charles Gabriel wells says, "The gospel singer should sing to reach the hearts of those who need the message, and not to the music critic." In many instances the churches pay well for their music programs and then fail to get that which they need, the class of music used being appreciated only by those in the congregation who are more musically trained. Not all of the professional musicians are of the type spoken of above; there are many exceptions. The writer knows some who are godly men and women, true to their churches, and use good common sense in building and rendering the music programs where they are choir directors.

The amateur musician usually directs the music in the churches which are looking for someone who will do the job gratis, because of financial or other reasons. Very often it is some member of the congregation who has studied a little music sometime in the past and has had some practical experience in choir work, who loves music and has a desire to be of service in the

church in this way. Perhaps consecrated in life, but with such a limited knowledge of music, theoretically and practically, that his leadership is not satisfactory, because those in the choir who have had advantages musically will not respect and follow the leadership of this type of a choir director. It is like having a teacher who knows no more about that which he is trying to teach than the pupils in his class. They soon find out what he knows and lose respect for him as a teacher. The amateur choir director as a rule uses only the lighter forms of church music, which fail to interest those who appreciate the best in church music. Like the first class of leadership referred to, there are exceptions in this class who, though amateurs, have a good knowledge of music and have had sufficient practical experience to build and render a worth-while church music program.

There is still another type of musical leadership which causes inefficient church music programs; however, the standard of music used is usually of the very highest order, viz., the quartet choir. While the music is ideal from the standpoint of beautiful music, when the quartet is well balanced and the voices blend, it is far from being the best for the congregational singing. It has a tendency to train those in the congregation away from taking part in the singing, because they prefer to listen and enjoy the beautiful singing of the quartet. A little observation will substantiate this contention, and it will be found that few churches that use the quartet choir have good congregational singing. All the people in our church worship should sing, and not attend the service to be entertained. Too many of our churches are in the entertainment business now,

trying to secure larger congregations, instead of depending upon the life-saving business through the gospel of Christ. Other reasons might be given why the quartet choir is not the best method of conducting the music of the church, but that given is sufficient for our purpose. It is to be understood that this discussion does not apply to the quartet with a chorus choir built around it, neither does it apply when one member of the quartet does the work of a precentor.

Another cause for poor church music is the lack of competent accompanists. It matters not how efficient the music leadership may be in the church, nor how good the choir, nor what the equipment is, without an efficient accompanist the music will be a failure. To have graduated from some conservatory in organ or piano does not at all mean that a person is a good accompanist for church music, because sacred music is an art within itself, and requires special training.

There is also another cause: the great lack of adequate musical equipment for the promotion of a good church music program. For instance, the poor choir platform arrangements found in so many church auditoriums. It is usually too high above the pulpit, too far over on one side of the auditorium, too small, with no ventilation, or poorly constructed otherwise. Sometimes the instruments are all worn out and out of tune, and perhaps of the very cheapest make. Especially is this true of pianos and reed organs. Then the song books used by the average church are full of the lightest type of music, cheap in construction and in content, made only to sell, with little or no wholesome church music in them. Often the books on hand are badly worn and

mutilated, all of which has its effect upon the whole music program.

The cause of low standards which has the most discouraging effect upon those who are trying to improve the condition, is the lack of proper support from the churches and the denomination in this respect. The churches are failing to extend the sympathetic support they should in prayer, encouragement, appreciation, cooperation, coordination and finances. The music is usually left alone by the church to struggle along in any way it can, but it never fails to get all the adverse criticisms that are coming to it. It is the one department of the church that seldom has any part in the education program of the church. It is also ignored by the denominational agencies in their programs, except the work done by our seminaries along music lines, which reaches the local churches in a very limited way. Little place is made for it in an educational way in the conferences, encampments, assemblies and conventions. Apparently very little thought at all is given to the music for these meetings, because often the music is not on a par with the other parts of the program. Men or women of ability and reputation for learning and experience are invited to take part on the programs as speakers and leaders of conferences at great expense financially, but for the music of this same program, anyone who will do it gratis is secured, regardless of ability or experience. Of course, this is not universally true, but it is the usual plan for the denominational gatherings.

Another very serious handicap to having the right kind of church music and, in fact, one of the greatest causes for the low standards, is the lack of a proper

coordination of the various departments of church work, which allows one department to infringe upon the date and hour of other departments, when all of them are so vitally related to each other. Very often the same people have responsible places in the Sunday school and young people's work and at the same time the most talented members in the choir. It can easily be seen how the choir work is handicapped if the Sunday school or young people's meetings are allowed to run over the hour allotted for them, which prevents the members of the choir getting to the regular service on time, or if they arrange a business meeting, a banquet or social on the night of the regular choir rehearsal. This is perhaps one of the worst causes for a poor music program.

Then another cause for low standards is the lack of attention given to church music by the denominational papers and bulletins of the churches, in not sending out helpful information through the right kind of articles and advertising. They do not give a proportionate amount of space to this very important part of all church activity.

Remedies

The author has been asked over and over again by pastors and others who are intensely interested in the matter of church music, "What can we do to improve our church music?" It is very easy to give advice and offer suggestions, but it is quite another thing to take advice and put into practice suggestions which have been offered.

The pastors and music committees seem to be at a loss to know just what steps to take that will prove most helpful in this respect. While the existing con-

ditions can be changed only through a process of education, there are some suggestions which, if carried out, will greatly help in remedying them, viz., a reverential atmosphere in our church services is the first essential to good music. This can be brought about only through the influence and work of the pastor and his associates by properly coordinating the various departments of the church in a way that there will be no overlapping of the services or infringing on each other's time. Then there must be order and system in carrying out the service programs. The Holy Spirit works best when there is quietness, orderliness, and prayerful atmosphere, and not in an atmosphere of disorder and confusion. Music is the natural outflow of that which is in the heart, or, in other words, it is the effect and not the cause. Then, if we are to have good music the conditions must be conducive to good music.

The next suggestion offered is that the pastor and church must realize, first, that music is a definite and important part of the divine program in Christian worship, and it seems to have been for this purpose that the heavenly Father gave it to us. This fact should be recognized and respected in the fullest sense. Second, that music has a vital place to fill in every part of the religious program. Every service must have it to succeed in its fullest way; therefore, adequate provision should be made for it in every program or service so that it might fill its mission in the greatest possible way. The whole program should be properly coordinated from the standpoint of practical usefulness and appropriateness. Third, that music is a powerful influence in every phase of church worship. One has only to make a little investigation relative to it in the

Old and New Testaments, the earliest Christian church and on down through the Christian era to the present time to see some of the powerful influences which have been wielded by music in every part of Christian endeavor. Fourth, that the music in the average church is not up to the standard which ought to be maintained, nor is it on a par with the other departments of the church life, viz., the preaching, the teaching, the training and the other phases of the work, largely because of indifference and neglect, which are the result of ignorance relative to church music. Fifth, that if music is to fulfil its mission in church service it must reach every member of the congregation with its appeal; therefore, the music program must be varied in its make-up, including such music as will reach every class of people in attendance. Sixth, that there is a vast difference in the musical appreciation represented in the congregation, and that there is also a great difference in the musical appreciation of the young people and children of today, with the advantages offered to bring them in contact with the better types of music which are found in the public school music courses, the Victrola, the radio, as compared with those of a few years ago. These things must be kept in mind in planning church music programs. Seventh, that the Lord never intended that music or anything else should ever take the place of preaching. Therefore, pastors and churches should not try to build music or any other kind of programs that will make up for the weakness of the pulpit in drawing congregations. His Word tells us that "If I be lifted up I will draw all men unto me."

Still another suggestion offered is that the churches make adequate provision for the music in the church

program. It must not be left alone to run in the best way it can without the heartiest sympathy and support of the whole church. Some of the ways in which this can be done are as follows: First, include it in the church program as a definite department of the church activities. The musicians then will believe that they are appreciated and that they are really a part of the church life and not a side issue that is at the same time necessary to the church's existence. It will also cause them to take a greater interest in the work which they are endeavoring to do along musical lines. All other departments are included and have their place. Why not put the music in also? Second, include it in the business meetings. Have the church music director, through his choir secretary or someone designated by him, to make a report of the music of the church at the same time other reports are made. This enables the church as a whole to know just what progress the department of music is making, which is one way to develop a greater interest upon the part of the pastor and the church alike, in this part of the work. Third, see that the music is given a place on every program of the church which it should have and not neglected or squeezed almost entirely out of the program. Fourth, in equipment. This is vital to the life and success of the music part of the program. This equipment includes the following: the proper choir platform arrangements, its location in the auditorium, its construction and size; musical instruments of good make, kept in tune and proper repair; and an adequate supply of hymnals or song books containing worthy church music. Fifth, in providing a church music educational program, viz., music training schools, fostered

by the church, city, or county, and given a place on the programs of the various denominational conferences, conventions, institutes, assemblies, Sunday school and young people's training schools for lectures and round-table discussions. Sixth, in providing a reasonable amount of finances in the budget for carrying on the music part of the work in a worthy way. This money to be used in purchasing hymnals, song books, octavo music, contatas, etc. Seventh, sympathetic encouragement by the pastor, deacons and members of the congregation, along with boosting and prayerful support.

The last suggestion offered is that efficient musical leadership be secured. First, a church music director to have charge of the music of the whole church life. Second, a choir director to rehearse and direct the choir for the regular church services, viz., the morning and evening worship each Sunday. Third, song leaders of congregational singing in the regular church services, Sunday school and young people's work and evangelistic meetings. Fourth, accompanists, either pipe organ, reed organ or piano. To insure success this musical leadership must be consecrated, have orthodox doctrinal convictions, with a thorough preparation, theoretically, technically, and practically, for the work.

CHAPTER V

DEVELOPMENT OF PROTESTANT CHURCH MUSIC

Much has been said and written regarding the forms and classes of music used in Protestant church services. Because it is such a vital part of our church life, a great deal more ought to be said and written concerning it.

The early Christian churches used the Psalms with tunes handed down from the Hebrew worship. The Scriptures tell us that after the Lord's Supper "they sang a hymn and went out." This hymn is thought to have been one of the Psalms—perhaps the ninety-fifth to ninety-eighth, or the eighty-sixth.

During the second century the early Christians began to compose their own songs, with a distinctly Christian sentiment. In the fourth century, when the Catholic Church became the state church, it at once saw the advantage of making music a large part of its ritual, hence established schools of music for the sole purpose of training singers to take charge of that part of the service. For about one thousand years music was fostered entirely by Roman church fathers, so far as authentic records go.

In the sixteenth century, during the Reformation, Martin Luther broke away from the old-established Gregorian Latin chant, used at that time by the Roman church, and gave to the people congregational singing in their own native tongue. This was a great innovation, though Dr. Benson, in *The English Hymn; Its*

Development and Use, says that some other sects prior to the Reformation sang congregational songs in the vernacular worship. Luther wrote hymns based upon scriptural texts and set them to tunes composed by himself or to German chorals of his day. These the people sang with enthusiasm and devotion. Other Protestant groups set the unaltered Psalms to music and sang them.

Under Henry VIII the Church of England came into existence. This church followed very closely the forms of music used by the Roman church from which it had sprung. These were the forms of Protestant church music used when Isaac Watts appeared on the scene, the latter part of the seventeeth century, and began arranging the Psalms in metrical form, and writing hymns based upon great Bible truths. He was joined in this work the early part of the eighteenth century by Charles Wesley, and thus they ushered in the great era of English hymnody. The masses of the people began to take hold of the hymns and sing them enthusiastically. The conservative element in the churches tried in vain to stem the tide of this new order of song, saying it was of Satan, but on and on it went into every country wherever there were Protestants to be found.

Watts and Wesley were followed by hosts of other hymn writers, until hymn singing became almost universal in all Protestant churches, the Psalm-singing denominations being the last to accept it, and some few of these churches still cling to the singing of Psalms exclusively. The introduction of hymn singing and, a little later, the use of instruments, in the church

brought about a great change in the worship music in Protestant churches.

About the middle of the nineteenth century what has been termed the "Gospel Song" was introduced in America. Dr. Breed, in his *History of Hymns and Hymn Tunes,* says that it made its appearance with the Moody and Sankey meetings in 1873, but Mr. Lorenz, in his *Practical Church Music,* says that the gospel song was introduced several years before the Moody and Sankey meetings in a little book called *Winnowed Hymns,* by Chaplain (later Bishop) McCabe, which contained songs of this character written by Bradbury, Lowry, Doane, Root, Bliss, and others. The vocal forms of music which are used most in Protestant churches of today are the gospel song, hymn, anthem, solo, duet, trio, and quartet. The remaining portion of this chapter will be given to a brief discussion of these forms.

The Hymn

The hymn, as classified by Dr. Breed in his *History of Hymns and Hymn Tunes,* may be doctrinal, didactic, missionary, evangelistic, devotional, and experimental, thus covering the whole field of Christian experience and, for the most part, is set to worthy music, which acts as wings to convey better the sentiment expressed in the hymn tune, and is usually dignified and stately, written in a musicianly way, and appreciated by the worshipers because of the reverent and worshipful spirit.

In former years the hymn was used almost exclusively in church worship. There were, of course, fewer advantages in the rural districts and smaller towns and

communities for musical development and leadership, but what they had was used to the very best advantage. Even though in many instances the hymns were "lined out" because of the lack of books, the singing was spontaneous and reverent and was enjoyed and appreciated by all as a definite part of the worship. At the present time the pendulum has swung in the opposite direction until only a few churches make much use of the great old hymns which our forefathers sang. Only a limited number are used, and they are sung over and over again, instead of making use of others that are just as good, and of which there is a boundless supply. Though the old standard hymns have been woefully neglected, it would not be wise to try to use the old hymns in every department of the church music. The times have changed, and church music must keep pace with the progress made in other realms. There are those who believe that hymns and hymn tunes reached the acme of perfection years ago, and that there is a decadence along that line now.

Though apparently there has been a lowering of the standard of church music, it is believed that there will be a reaction, and that we are on the verge of better things along this line. There are many reasons we could give that bring us to this conclusion, two of which are as follows: First, the result or the influence of the music which is being taught in the public schools. The phonographs and radios in the homes bring the younger generation in touch with much of the best music, thereby unconsciously instilling in their minds a better musical appreciation, which causes them to be dissatisfied with low standards anywhere, whether it be secular

or sacred. Second, the natural tendency to reaction in different directions. The pendulum swings in extremes, first one way, then the other, and it seems to the writer that we have certainly had the extreme in the direction of low standards, and it is now time for swinging in the opposite direction. The writer does not believe that the hymn and hymn tune have reached the zenith of perfection in the past any more than he believes that all the depths of the music realm in the other forms have been sounded. In the meantime we should strive to teach these great old hymns to our people with a freshness that will cause them to appreciate them in a way they have never done before. Hymns have a place in our church worship that nothing but hymns can fill. The hymn is discussed more fully later on in this book.

The Gospel Song

About the middle of the last century a new type of music began to appear, written by song writers in an effort to furnish a more simplified form of music to be used in Sunday school with the younger people. This type was called the "Gospel Song." It is of a lighter character than the hymn, and its usual form provides for a chorus after each stanza. Many of them are experimental in character, while others are of supplication, exhortation, praise and adoration. Because of the influence of these songs on the masses of the people, they soon became very popular in Sunday school and evangelistic services. Tremendous impetus was given the gospel song by Moody, Sankey, Major Whittle, Bliss, and others in their meetings. The demand for this type of music became so great that many writers gave their

time and attention to it. Publishing houses sent out gospel song books by the thousands, and even millions. Singing school teachers, who in previous work had used standard hymns and hymn tunes, began to use the gospel song. Thus it is easy to see how through all of these agencies the old hymns began to lose out and the new gospel song gained in favor and popularity in the churches because of its simplicity in construction and harmony, its swinging rhythm and catchy tune. Yet, in its beginnings, it maintained fairly good standards in both literary texts and musical arrangement, but, like all popular fads, as time passed the standard began to degenerate, until at the present time much of the music of the gospel song variety is nothing more than jingle and the words little more than doggerel. Unfortunately the rural churches and those in smaller towns and many city churches are using this type of music in all of their activities. Few of the standard hymns or better forms of music are used at all. These churches are preyed upon by the singing school teacher or other would-be musician and by publishing houses whose chief purpose is commercial. The present-day evangelism, much of which is seemingly to entertain the people through vaudeville performances and antics of every kind, count large numbers and get a good offering—against which many of our churches are beginning to rebel—has had much to do with popularizing this cheap type of gospel song.

Then, too, the popularity of the music of the day, with its syncopation and jazz—which is the result of the fast age and jazzy times in which we are living—has its influence also upon the gospel songs. In much of our present-day music programs, as contrasted with

those of the past, in which the music conveyed the sentiment of the text in a reverent and worshipful manner, we seem to have gotten the idea that all we need is a jerky, catchy, rhythmical tune, sung or played at a high rate of speed, the alibi being that we want life and pep in it for the purpose of entertaining or tickling our ears with "barber-shop harmony," and appealing to our pedal extremities, paying no attention whatever to the sentiment or thought involved in the text and, sad to relate, often the words do not mean anything.

But the writer would not have the reader believe that we should throw the gospel songs as a whole overboard, for some of them are of a very high order from both literary and musical standpoints. Great care, however, should be taken in their selection in order to get only the very best.

A gospel song is usually short-lived; it serves its purpose and passes out of use to make room for some other song of like character. The fact that it is short-lived does not necessarily mean that the song is worthless and has not fulfilled its mission. Much is said in condemnation of the gospel song by those who claim that it is not up to the standard in musical construction, and that it is not worthy of being used. Those who take this view have not taken into consideration one principle involved, viz., that song is a means to an end, which end is the edification and salvation of souls. The gospel song has been, and is, a mighty power in this respect. Like Paul, "we should become all things to all men that we might win some," and this being true, we should think less of standards and more of using songs that will reach the hearts of men and lead them to conviction and salvation. The gospel song is

here to stay, and we might as well quit worrying about the low standard, and get busy trying to raise the standard by culling out those which are not worthy of use.

The Anthem

The anthem is a larger form than the hymn or gospel song, and is capable of very high development. It is a musical arrangement of scripture, or stanzas based upon some portion of scripture. It usually consists of a combination of solos or duets and often quartets, with choruses, and is very effective and helpful when well rendered. Care should be used in the selection of anthems that those selected are not too difficult for the singers who are to sing them. A light anthem well sung is much better than a more difficult one poorly sung. It is not best to use too many anthems in one church service.

The anthem had its origin when hymns sprang into such favor in England about the beginning of the eighteeth century. The musicians of the Church of England introduced this form of music in order to try to counteract the popularity of the despised hymn form. In this they utterly failed, but it was the means of developing a very beautiful and useful form of church music.

The Hymn and the Gospel Song Compared

Much has been said and written regarding what constitutes a hymn, and the question is often asked, what is a hymn? It is a question that is hard to settle, because there are so many different opinions and ideas as to just what constitutes a hymn. Then there are some

conditions, according to some of the best authorities on this subject, by which the rank of a hymn is determined, and to which it must conform. In order that the reader may get some idea of the views of some of the best authorities on hymnology as to the requirements of a hymn, the author quotes some of them, as follows:

I. According to Dr. Austin Phelps:
   1. It must have religious emotion.
   2. It must have refinement of poetic taste.
   3. It must have fitness to musical cadence.

II. According to Rev. David R. Breed:
   1. It must be scriptural in sentiment and expression.
   2. It must be devotional in character.
   3. It must be lyrical or poetical.

III. According to Rev. Josiah King:
   1. It must be terse in thought and expression.
   2. It must be scriptural in phraseology.
   3. It must be catholic in doctrine.
   4. It must be clothed in poetic language.

IV. According to Dr. Louis F. Benson:
   1. It must have lyrical quality.
   2. It must have literary excellence.
   3. It must have liturgical propriety.
   4. It must have reverence.
   5. It must have spiritual reality.

V. According to Dr. E. S. Lorenz:
   1. It is a sacred poem expressive of devotion.
   2. It must involve spiritual expression or religious truth.
   3. It must be fitted to be sung by an assembly of people in public gatherings.

It will be noticed that while in all of these definitions there is a difference in phraseology, the essential qualifications are the same. Summing them all up, it seems that there is a common agreement that a hymn must be poetic in its construction, with the element of devotion in its character or expression, and with sentiment based directly or indirectly upon the Scriptures.

As mentioned above, there are some conditions to which a hymn must conform that determine the rank in which the hymn is placed, according to some authors. Rev. David R. Breed, in his *History and Use of Hymns and Hymn Tunes,* says that a hymn of the first rank must possess the following characteristics:

1. It must obtain a hold upon the great Christian community.
2. Its hold must be permanent.
3. It must find a place in the solemn and stated worship of the great congregation.
4. It must be embodied in some authorized body of sacred song, put forth or sanctioned by some recognized organization of Christians.

According to the above four conditions a hymn must be popular at least to some extent, it must retain its popularity indefinitely, it must be well adapted to worship, and it must be published in some song book or hymnal backed or endorsed by some religious denomination. In other words, popularity, age, usefulness, and proper endorsement were the conditions to which every hymn must conform before it was to be counted in the first rank. Practically all of the old standard hymns meet these conditions, as well as stand the tests from the standpoint of requirements mentioned above. According to these requirements and conditions it is dif-

ficult to classify the song poems written in recent years which partake of the quality and character of the hymn, especially in view of one of the conditions, viz., age. If a hymn has involved in it all the qualifications of a hymn when it is first written, why is it not just as much a hymn then as it will be fifty or a hundred years after it is written? In other words, if a hymn is born a hymn, why is it not always a hymn, whether it lives in usefulness to be old in years or not? Much stress is placed upon this second condition, arguing that age is one of the most essential factors in determining the rank of a hymn; in other words, unless it stands the test of time it is not up to the highest standard.

Many of those who are considered the best authorities on the subject of hymnology do not recognize the modern gospel song poem as a hymn at all. Many insist that the modern gospel song poem does not have in it the qualities prescribed for a hymn. Why is it not a hymn? And wherein is it lacking? It is very true that because of the sentiment expressed in some of them and for other reasons, all of them would by no means come up to the requirements laid down for a hymn, but, on the other hand, there are those which have real merit and character in them. It should also be remembered that there have been thousands of hymns written by the best hymn writers that did not have in them very much that could commend them as hymns. This other question also arises, at just what point does a song poem cease to be a hymn, or become a hymn, as the case may be? It must be understood that this author is not making any effort whatever to settle these questions, but is merely trying to present the matter as it is stated by the different authors, giving their views

and leaving it with the reader to draw his own conclusions.

By examination it will be found that there are many of the gospel song poems which will easily stand the tests which are mentioned at the beginning of this chapter, but only a very few of them, if any at all, that could meet the conditions laid down to determine their rank. The first condition laid down can be met easily by the gospel song poem, because some of them prove very popular with the masses of Christian congregations, but when it comes to the second condition mentioned it is almost entirely barred, for the reason that very few have a permanent hold upon the congregation. Dr. E. S. Lorenz, in his *Practical Church Music,* says the short life of the gospel song is its glory, for it serves its mission, gets out of the way and makes room for its successor. The third condition is met by a great number of gospel songs, but very few can meet the fourth condition so far as the denominational hymnals are concerned, but there are a great many of them found in the practical song books published or endorsed by the various denominations. New song books suited to all services are being demanded by the churches which means that they must include gospel songs as well as the older hymns.

Another reason given by some for not classing the gospel song poem as a hymn is that it has a chorus, for they claim that the chorus feature is objectionable and detracts from the stateliness of the poem.

CHAPTER VI

SPECIAL MUSIC

Special music has a large place in all of our church worship and when properly rendered is very effective and helpful. Of course, great care must be exercised in selecting special music, thereby using only such music as will be best adapted to the congregation for which it is to be sung. Then it must be sung by the proper persons and at the proper time. A special song out of place is detrimental to a service rather than helpful. There are many forms of special music in general use in our churches, viz., Anthens, Chorus Songs, Quartets, Duets, Solos, and Instrumental Selections. These will be discussed in the following paragraphs.

Nearly all of our churches, to some degree at least, use the anthem in a special way sung by the choir. When rendered by a good chorus of voices it is very effective. The ability of the chorus or choir should be taken into account and anything too difficult for them to render well should be avoided. One or two good anthems in each service is sufficient. If too many are used in each service they will become monotonous and the effectiveness, to a great degree, will be lost.

The two-page chorus song makes a good substitute for the anthems as special music. It is not so difficult as the anthem and can be used by the amateur choirs very effectively. Some of these choruses are nicely arranged and are of a splendid grade of music. A

choir or chorus will do much better service if they sing these choruses rather than try to sing an anthem which is too difficult.

The Quartet is another form of special music that is very popular. There are three arrangements of the quartet and all are equally effective when the voices are good and parts are well balanced. They are as follows: The Women's Quartet, Men's Quartet, and Mixed Quartet.

The Trio is least used of any of the forms of special music. It may be made very effective and extremely beautiful because of the delicate shading possible in women's voices.

The Duet is much used as special music in church worship and has become especially popular in evangelistic services. Some of these arrangements are very pretty, and when sung as they should be produce a very telling effect upon the congregation. Any two-voice parts may sing the duet with equal effectiveness. Often a duet may be sung by all the voices, the women taking one part and the men the other, or by the women alone or men alone.

There is no doubt that the solo is the most used and the most popular form of special music. No matter when, where or what the service may be, the solo is always in order. The solo should at all times be of a good standard of music, and yet always a type of song that can be appreciated by the congregation as a whole. It should be sacred or religious in sentiment and thoroughly orthodox in every way. It should be in keeping with the character of service that is being held. Often a simple gospel song or hymn with a direct message to the hearers is the very best thing to use. This is especially true if in an evangelistic service, and yet

there are times when something heavier in the form of sheet music, or an Aria from a Cantata or Oratorio is perfectly in place and effective.

The soloist has a great responsibility upon him, and to deliver the message in song so that it will reach the hearts of the hearers he should be a devout Christian in heart and character. He should be cultured in both a literary and musical way and yet thoroughly practical. He must be sincere and with one purpose in mind —that of edifying those who are already saved, and the conviction and salvation of those who are lost in sin. The soloist should avoid any personal display of vocal ability or dress, emotionalism, etc. He should be sympathetic, enunciate, pronounce, and phrase well and be neat in appearance.

The prelude, offertory, postlude, etc., should be selected and rendered with the greatest care. They should be made to conform to the rest of the service in spirit and character. They are very helpful to the service when given the proper attention and rendered in a worshipful manner. There is a message from God in every postlude, prelude, offertory, etc., when properly rendered, if the individual is prepared to receive it. The pipe-organ is the most effective instrument for this work.

Special Music Services

There are many ways by which special musical services may be rendered. No matter what the program of the service may be, the one great purpose of it all should not be lost sight of, which is to glorify our Lord by the advancement of his cause on the earth.

There are three forms of special services which will be discussed briefly in this chapter, viz.: the "Sacred

Cantata" and "Oratorio," the "Song Sermon," and the "Song Service."

The Sacred Cantata and Oratorio are the larger forms of composition forming a continuous and complete story based upon scripture texts taken literally from the Bible or adaptations from it. They are made up of Solos, Duets, Trios, Quartets and Choruses. Cantatas and Oratorios simple in arrangement, both in music and form, to those classed as difficult, may be secured. Any church choir or chorus that is capable of rendering any of these forms will find great pleasure and helpfulness in doing so. If rendered in the proper spirit they can be made very effective from a spiritual standpoint.

No sacred musical program should be given simply for the sake of entertainment and intellectual, musical or other development. A higher and nobler purpose should be in the mind of those who are rendering it.

The best time to give these programs is on some week night, but if given Sunday night, special stress should be placed upon the spiritual side of the service.

The Song Sermon is perhaps the most telling of the special musical services. It is built upon some suitable theme (the more general in scope the better) and arranged in strictly homiletical order; using songs, stanzas, or choruses to bring out the thought which is desired in connection with each point.

The Song Sermon may be directed by the pastor alone or by the choir leader alone, but it is better when given by the two in cooperation. In either case too much time should not be consumed in talking, but just enough should be said to bring out the connection between the various points and also to lead up to the songs

used. It is better for the pastor at the conclusion of his remarks regarding each point to lead up to the song by announcing the number and perhaps the title of the song, stating in a few words that the following song will bring out the thought in the division of the Song Sermon in which it is sung. It is the duty of the song leader in these Song Sermons to have direction of the entire musical program. He should take great care that there be no awkward pauses between the conclusion of the remarks of the pastor and the beginning of any song.

The elaborateness of the Song Sermon should depend upon the talent, culture and musical appreciation of the choir and congregation. The congregation should help do much of the singing. The special numbers used must bring out the thought which the leader wishes to express. There should not be too many special numbers as they would have a tendency to overbalance the Song Sermon. If a choir and talent for special music are lacking, the Song Sermon can very easily be given with the aid of the congregation alone.

Below will be found an illustration of the Song Sermon prepared for the use of the average choir and congregation:

THE SONG SERMON

Theme—God's Love

For God so loved the world that he gave his only begotten Son, that whosoever believeth on him should not perish, but have everlasting life.—John 3: 16.

Introduction:

1. Hymn by congregation, "Love is the Theme" (*Fisher*).
2. Scripture reading, John 3.
3. Prayer.

I. Meaning of the Love of God.

1. He gave his only begotten Son. "I Saw One Hanging on a Tree" (*Excell*) or "We Praise Thee, O God" (*Husband*).
2. He bore the weight of our sins. "Jesus Paid It All" (*Grape*) or "Must Jesus Bear the Cross Alone?" (Tune: Maitland).
3. Christ's atonement the only way of redemption from sin. "My Hope Is Built on Nothing Less" (*Bradbury*) or "The Way of the Cross Leads Home" (*Gabriel*) or Quartet: "Rock of Ages" (*Toplady*).

II. The Extent of the Love of God.

1. The whole world invited to salvation. "Whosoever Will, May Come" (*Bliss*), or "Whosoever Meaneth Me" (*McConnell*), or Solo: "He Loves Even Me" (*Lawrence*), or Duet: "I Heard the Voice of Jesus Say, Come Unto Me and Rest."
2. Whoever believeth hath everlasting life. "There is a Fountain Filled with Blood."

III. The Results of the Love of God.

1. Redeem us from sin. "Alas, and Did My Saviour Bleed" (Tune; Avon), or "Love Lifted Me" (*Smith*).
2. Prepares us for service. "I'll Live for Him" (*Dunbar*), or "More Like the Master" (*Gabriel*), or Solo or Chorus: "Give of Your Best to the Master" (*Barnard*).
3. Prepares us for a place of rest: "Sweet Bye and Bye" (*Webster*) or "Oh, Think of the Home Over There" (*O' Kane*).

Closing hymn—"All Hail the Power of Jesus' Name."
Benediction.

The Song Service is another splendid way to have an evening of song. These may be of two kinds—those built around a given theme, and those conducted in a miscellaneous way.

In conducting a song service of the first kind the theme is selected and the whole song service is built around it without any regard to homiletical arrangement. For instance, the theme used in the Song Sermon would make a good theme for the Song Service

and the same songs used in the Song Sermon may be used in the Song Service, the difference being that these songs would be used without any reference to any outline or homiletical arrangement.

The second kind of song service mentioned is that conducted in a miscellaneous way with no particular theme in mind, singing just such songs by choir and congregation—it may be interspersed with some special numbers—as the Spirit may direct. The usual song service held in connection with revival meetings is a splendid example of this form. These can be made interesting, spiritual and very effective if carried out in the proper way.

The above musical programs afford a splendid opportunity for variety in church worship and can be made as spiritual as any other service. At the conclusion of these musical programs the pastor may "draw the net" if he feels so impressed, as these services are very conducive to the salvation of the lost. It all depends, however, on the way these special services are conducted.

Selection of Music for the Various Church Services

Perhaps one of the most neglected phases of church activity is that of selecting appropriate songs for the various types of services. There is a vast difference in selecting songs that fit definitely into the service and having songs that can be adapted. Our musical programs in these services would count for more if they were more appropriate. It would enable us to have a line of thought from beginning to end without having it broken into by running in a song that does

not bear upon that particular subject. The author has undertaken to classify a few of the various services and mention a few songs that are appropriate for each.

The first to be mentioned is that service in which the theme is praise, joy, and adoration. There are many songs that can be adapted to these themes, but it is difficult to find songs that have in them only the element of praise. Some of the best songs suitable for an occasion of this type are:

"All Hail the Power of Jesus' Name."
"Oh, For a Thousand Tongues to Sing."
"Come Thou Almighty King."
"We Praise Thee, O God" (leaving out the last stanza).
"O Could I Speak the Matchless Worth."
"Praise Him, Praise Him."

In a service in which devotion is the theme, a few appropriate songs are:

"More Love to Thee, O Christ."
"My Jesus, I Love Thee."
"Nearer, My God, To Thee."
"Oh, for a Closer Walk with God."
"Saviour More Than Life to Me."
"Jesus Is All the World to Me."

For a service in which consecration or dedication is the theme, there are many songs that can be adapted and many that bear directly upon the subject. The following are some of the best:

"Take My Life and Let It Be Consecrated, Lord."
"I Am Thine, O Lord."
"Where He Leads Me, I Will Follow."
"Ready."
"Something for Thee."

"Give of Your Best to the Master."
"I'll Go Where You Want Me To Go."

Some of the best songs for a service in which invocation or prayer is the theme are:

"Come, Holy Spirit, Heavenly Dove."
"I Need Thee Every Hour."
"Pass Me Not, O Gentle Saviour."
"I Am Thine, O Lord."
"Jesus Keep Me Near the Cross."

The invitation is one of the most general uses for our songs and yet one of the most varied in its type and character and one in which we should be careful that the song conveys the thought involved in the particular kind of invitation given, some of which are as follows:

(1) Invitation to those who are already Christians to live a fuller Christian life.

"Jesus Calls Us, O'er the Tumult."
"Take My Life and Let It Be Consecrated, Lord to Thee."
"I Surrender All."

(2) Services in which the invitation is given for those who want to surrender their lives for special service.

"Where He Leads Me, I Will Follow."
"I'll Go Where You Want Me to Go."
"Ready."

(3) Invitation for church membership. Any song that bears on the matter of obedience is good.

"Trust and Obey."
"Where He Leads Me."
"My Jesus, I Love Thee."
"My Hope Is Built on Nothing Less."

(4) For the back-slider, one who has drifted away from Christ, the following are appropriate:

"Lord, I'm Coming Home."

"God Is Calling the Prodigal."

(5) The best songs for an invitation to the lost, the sinners, include:

"Just As I Am."

"Only Trust Him."

"Jesus Is Tenderly Calling."

"Jesus, I Come."

"Let Him In."

"Why Not Now?"

"Christ Receiveth Sinful Men."

"Almost Persuaded."

(6) A general invitation. Very often invitations are given that would include several different things, for instance, for the lost to accept Christ, for back-sliders to rededicate themselves to Christ, to join the church, and to surrender for special service. For such invitations some song that is general in character is needed. The following are suited for this kind of invitation:

"There Is a Fountain Filled with Blood."

"My Jesus, I Love Thee."

"I Gave My Life for Thee."

"My Hope Is Built on Nothing Less."

Songs for special occasions.

(1) Thanksgiving:

"O Worship the King."

"When Morning Gilds the Skies."

"All Hail the Power of Jesus' Name."

"We Praise Thee, O God."

"Praise God from Whom All Blessings Flow."

(2) Christmas:
"Joy to the World."
"Holy Night, Silent Night."
"O Little Town of Bethlehem."
"Hark! The Herald Angels Sing."
"Oh, Come All Ye Faithful."

(3) Easter:
"Jesus Christ Is Risen Today."
"Christ the Lord Is Risen."
"Up from the Grave He Arose."

(4) For observance of the Lord's Supper:
"Bread of Heaven, on Thee We Feed."
"Bread of the World in Mercy Broken."
"Alas! and Did My Saviour Bleed."

(5) Baptismal:
"Trust and Obey."
"Up from the Grave He Arose."

(6) Funeral:
"Asleep in Jesus."
"Safe in the Arms of Jesus."
"It Is Well with My Soul."
"Jesus, Lover of My Soul."
"In the Sweet, Bye and Bye."

(7) Sabbath:
"Day of All the Days the Best."
"Welcome, Delightful Morn."

(8) Missionary:
"O Zion, Haste."
"Jesus Shall Reign."
"From Greenlands Icy Mountains."
"Jesus Calls Us O'er the Tumult."
"Send the Light."

(9) Christian Education:
"Break Thou the Bread of Life to Me."
"More About Jesus Would I Know."
"More Like the Master."
(10) Social:
"Work for the Night Is Coming."
"Give of Your Best to the Master."
(11) Patriotic:
"America."
"The Star Spangled Banner."
"America, the Beautiful."
"Faith of Our Fathers."

The above is not a comprehensive list, but a practical list that will be of help to those who have not made a study of these various services and the songs that would be appropriate for each of them.

Music in Evangelistic Meetings

One of the greatest opportunities for a helpful music program is in evangelistic meetings, and yet at the same time it is one of the most abused, prostituted, and neglected programs in connection with religious activities. It is vital to the life and success of every revival meeting. The Christian religion is a singing religion and many revivals, as in the case of the Welch Revival of a few years ago, are singing revivals. In much of our revival work no preparation is made for the music programs in a way that will be conducive to spiritual results. There are a great many things which should be taken into consideration when planning the music for an evangelistic meeting, some of which are as follows:

The leadership—which usually includes the song leader and accompanist. It is expected that the song

leader will be in charge of the music program and much depends upon his efficiency for the success of the meetings. To be efficient he must have certain qualifications, and he will succeed just in proportion as he has these qualifications. We have noted them in another chapter, but briefly we say here that he should be spiritual, consecrated, able to lead the lost to Christ, know the Scriptures, and have a definite doctrinal conviction. He must have a personality that is pleasing and that will inspire people to sing, manners that are easy, be courteous and kind, yet positive. His initiative must be sufficient to begin and carry through a worth while program. He must have native leadership ability, be a good organizer, a good choir conductor and congregational song leader, and be able to interpret the musical appreciation and temperament of the congregation. His educational qualifications should be the very best possible, both in vocal and instrumental ability. Without this preparation he will lack confidence in himself and cannot command the confidence and respect of others. As a rule, the more vocal ability the song leader has, the better work he will be able to do. His voice is his greatest asset. He should keep his work on a high plane, free from antics and foolishness, endeavoring at all times to make his music programs reverential and worshipful with the spiritual element dominant through it all.

The accompanist must have practically the same qualifications in a general way as the song leader, but above all must be able to play his instrument in a skilful way that will at the same time cause those who listen to it to want to sing. No vaudeville stunts should be pulled off by the pianist, and he should leave off all

musical pyrotechnics and keyboard runs and flourishes, except those that will add to his work and be in place from a musician's standpoint. His aim should be, strength of touch, full chords, marked measure and rhythm.

The organization is the most neglected part because usually all that is done is to invite the singers into the choir in a general way without much effort to enlist them. There should be a definite movement to organize a choir of sufficient strength to insure a good attendance in each service, especially in the evening service. Classify the names in each voice part, giving address and telephone number, designating the nights they can attend, assigning definite seats to each member and putting captains over each voice section to see that each singer is in his or her place on the nights designated on the pledge card. Rehearsals should be held previous to the coming of the song leader in order that he may get right into the work upon arrival, without having to give the larger portion of his time of the first week to the choir organization.

The equipment. This includes a sufficient supply of good song books. People must have books to sing from if singing of a wholesome character is to be expected. Secure a good instrument in tune and properly voiced. And last, a proper chorus platform arrangement—if in the church, arrange to seat every one possible, and if it is too small, enlarge it; if it is to be held in a tent or tabernacle, build a platform of sufficient size and shape to secure the best results. The platform should be semicircular in shape, each row of seats from eight to twelve inches higher than the one immediately in front of it.

The best location for a choir is directly behind the pulpit, easily entered from the front, sides, or rear.

The character of music to be used is a vital point in arranging for the music program in revival meetings and one which apparently is given very little attention. There should be music of an inspirational nature, music of praise, thanksgiving, joy, adoration, etc., which will enable those who sing to give expression to their inmost feelings, creating a desire upon the part of those who are Christians to live more consecrated lives and be of greater service in the Master's kingdom, and cause those who have wandered away to have a desire to return to Christ and rededicate themselves to him and his service, sending conviction to the hearts of those who are lost, impelling them to accept Christ as their personal Saviour and Lord. Then there should be songs of devotion, reverence, and prayerful worship. There is no place in any religious service for light, frivolous music. All of it should appeal to the heart. Then aside from the spiritual, all of our music should have, indirectly, an educational value from the standpoint of developing the congregation to an appreciation of the best church music.

Standards. The whole music program should be made up of the best standard or quality of music, including hymns, gospel songs, and special music, such as choruses, anthems, solos, duets, quartets, and instrumental numbers. Church music may be simple and easy to sing and yet be of the very highest standard. The best in sacred music can be judged by certain characteristics or essential qualities, viz., scriptural, devotional, doctrinal content, literary excellence, musical construction and practical application. Let us work to-

gether to make our evangelistic music programs more and more conducive to the best interest of all concerned, of a high standard and spiritual in aim and purpose.

Congregational Singing

According to the Scriptures, there is no doubt that congregational singing is the ideal form of music in church worship. All evangelical churches employ this form in the conduct of their service and worship at the present time. The Rev. H. R. Haweis, in his book entitled *Music and Morals,* says: "In all times men and women have shown a strong disposition to express their praises and lamentations by what for some better term might be called a kind of howling or wailing. This method may not be thought very musical or hymn-like. Nevertheless, all such vocal expressions are actual attempts to utter deep feelings through appropriate channels of sound. When properly disciplined and elaborated, that mode of utterance becomes devotional and congregational singing." The following extract from one of Henry Ward Beecher's sermons regarding congregational singing is very fine:

"Singing is that natural method by which thoughts are reduced to feelings, more easily, and more universally, than by any other. You are conscious when you go to an earnest meeting, for instance, that, while hymns are being sung and you listen to them your heart is, as it were, loosened, and there comes out of those hymns to you a realization of the truth such as you never had before. There is a pleading element, there is a sense of humiliation of heart, there is a poignant realization of sin and its guiltiness, there is a yearning for a brighter life in a hymn which you do not find in your closet; and, in singing, you come into sympathy with the truth as you perhaps never do under the preaching. There is a provision made in singing for the development of almost every phase of Christian

experience. Singing has also a wonderful effect upon those feelings which we wish to restrain. All are not alike susceptible, but all are susceptible to some extent. I speak with emphasis on this point, because I am peculiarly sensitive to singing, and because I owe so much to it. How many times have I come into the church on Sunday morning jaded and somewhat despondent, saddened at any rate, and before the organ voluntary was completed, undergone a change as great as though I had been taken out of January and been plumped down in the middle of May, with spring blossoms on every hand! How many, many times have I been lifted out of a depressed state of mind into a cheerful mood by the singing before I began to preach! How often, in looking forward to the Friday night meeting, has my prevailing thought been, not of what I was going to say, but of the hymns that would be sung! My prayer-meeting consists largely of singing of hymns which are full of prayings, and my predominant thought in connection with our Friday night gatherings is, 'Oh, that sweet, joyful singing!' "

Below are given some reasons for congregational singing, and a few suggestions as to methods:

Reasons. This discussion is not intended to be exhaustive, but some of the main reasons for employing congregational singing in church worship are:

1. It is the Bible way. We have every reason to believe that it was practiced by the Children of Israel and also by the early Christians from the time of Christ.

2. It is a means of giving expression to the feelings of the inmost soul through songs of praise, thanksgiving, adoration, prayer, encouragement, exhortation, sorrow, etc.

3. It is one part of divine worship in which every one can take an active part, and experience has proved that if the people are not allowed the privilege of singing together, decay sets in at once, interest is lost in the service and a general decline is experienced.

4. Its value in reformation and revivals of the past and present; for instance, as used by Luther in the

Reformation, Wesley in founding Methodism, Jonathan Edwards in the New England revival, Moody and Sankey in America and England, Torrey and Alexander, and others in present-day evangelism.

5. Its unifying effect upon the congregation as a whole. Congregations are made up of units or individuals, each separate and distinct from the others in disposition, temperament, etc. Nothing will so quickly and completely weld them into one composite whole as a good rousing congregational song.

6. It prepares the preacher for the delivery of his sermon. He is inspired to greater efforts if just before he arises to preach the congregation has joined heartily in singing a good gospel song that has a message in it. As Dr. Lorenz so well says in his *Practical Church Music,* "While the song is preparing the congregation for the preacher, it is also preparing the preacher for the congregation."

7. It reacts upon the singers themselves and affects them in a physical, psychological and spiritual way, thus preparing each individual for the message in the Word of God and in the sermon which is to follow. It edifies and uplifts those who are already Christians and awakens those who are lost to their condition, stirs their emotions, stimulates their will-power and helps them to act according to their convictions.

Methods. A great deal may be said and written concerning methods of congregational singing. No hard and fast rules can be laid down as to just how it should be done. Individuals and conditions make it impossible to do the same things in the same way in every place. However, some general suggestions can be made that can be applied at all times. It should be remembered

that a method is nothing more than a way by which a thing may be accomplished and is worthless if it fails in its purpose. Method is fine if it works.

1. The song service must be made spiritual and interesting if it is to be successful. Much depends upon the leader of songs at this particular point.

2. The song service should be so conducted as to have plenty of variety. This can easily be done by having some of the stanzas or parts of them sung as solos, duets, quartets and by different groups in the congregation; also by the use of different movements, power, etc. Often it is very effective in congregational singing to give short historical sketches of the songs, their writers, etc. This creates new interest in even an old song.

3. A good accompanist is absolutely necessary if the best congregational singing is to be had—one who is especially proficient in playing hymns and gospel songs.

4. Another very essential and vital feature of congregational singing is that it must be backed by the pastor or evangelist and church.

5. To be as effective as it should be, congregational singing must be given the place and prominence that it deserves. It is a definite part of the service and should be recognized as such and not thought of and treated as just a splendid way to pass off the time before the sermon, or to fill in the time betwen the speakers, to call together crowds, etc. We preach and pray through song and it is just as irreverent to run around over the church or talk and laugh while a song is being sung as it is to do these same things while the preacher is preaching or when prayer is being offered.

There are things that will kill or greatly weaken any congregational singing if practiced. The following cautions should be observed:

Do not lose your temper and scold the congregation. People will not sing when peeved.

Do not talk too much: leave that to the evangelist or pastor. The business of the song leader is to sing and induce others to sing.

Do not enlarge much upon a hymn or gospel song unless there are good reasons for doing so.

Do not be insincere or do anything that will leave the impression that you are insincere.

Do not allow accompanist to change harmonies without good reasons for doing so.

Do not sing AMEN at close of songs unless appropriate.

The Choir

The choir has just as definite mission in the religious service as the pastor or any officer in the church. It is not just a bunch of singers gathered together in one corner of the auditorium to sing at random, though it is granted that many choirs are nothing more than this.

The purpose of the choir is twofold:

1. To sing definite messages with this aim in view, viz., to edify, uplift, and strengthen those who are already Christians, in a spiritual way, and to exhort and convince those who are lost to accept Christ as their personal Saviour.

2. To lead the congregation in singing.

Any choir that fails to function in these respects is failing in its duty or mission in the church service. It is not the place to parade one's musical ability, or dress.

There are many forms of the choir in use, viz., the Quartet Choir, Male Chorus, Women's Chorus, Chorus of Mixed Voices, Intermediate Chorus and Junior Chorus. All of these choruses can be of great usefulness and be made every effective. Each of them has its advantages and disadvantages.

The Quartet Choir is very effective, but it is not conducive to congregational singing; in fact, it has a tendency to educate in the other direction. Because of its ability to render such splendid music through delicate shading and blending, the congregation at large usually listens rather than sings, hence the singing becomes a matter of entertainment and congregational singing suffers. Then, too, the Quartet Choir is limited in its ability from the standpoint of variety. It is not competent effectively to handle the heavier compositions that should be rendered by the large chorus choir. It is especially fine and effective in rendering special music.

The Men's and Women's Choruses are splendid. These, too, are limited in their ability, and are likely to become monotonous, and yet, used as an adjunct chorus, they are very helpful.

The same may be said of the Intermediate and Junior Choirs. They have a place in the service of the church and should be used, but not as the choir for regular church services.

The most effective choir and the one capable of serving with the greatest usefulness is the Chorus Choir composed of mixed voices. It comes nearer filling the mission of a choir than any other, because it can render any character of music, from that which requires the most delicate pianissimo to that which requires the most majestic fortissimo. It awakens in the congre-

gation a desire to sing, hence is conducive to congregational singing which is the ideal form of music in church worship.

Much could be said regarding organizing and carrying on the work of the choir, but only a few suggestions will be made here. It is hoped that these suggestions will be of help and practical value to those who may read them.

The choir may be successfully organized and conducted in two ways:

1. By organizing in a complete way as other organizations with various officers and committees, constitution and by-laws, with the addition of conductor and accompanist, with their assistants.

2. By organizing in such a way that the conductor will have complete authority.

Both of these forms of organizing are good. In some places the conditions are such that the regular form with all the officers is better; while in other places the second form mentioned is better adapted. Whichever form is used, to be successful there must be strictness and business-like method observed. Rehearsals must be prompt and definite work should be done. The music to be rehearsed should be definitely in the mind of the conductor before the rehearsal begins so that when he calls the choir to order, work in dead earnest can be begun at once. During rehearsals no undue talking, laughing or foolishness of any kind should be permitted. It is well, after singing a while, to allow a few minutes of rest and social intercourse, then take up the work again. A great deal could be said as to just how these rehearsals might be conducted, but the conditions are so different in the different places that the author feels

that the few general suggestions given above will be sufficient. This further word might be said, however, that the place of meeting for rehearsals should be the place most convenient for all concerned, and comfortable both in summer and winter. Very little can be accomplished in the rehearsal if the singers are uncomfortable.

The choir which fulfils its mission must be composed of singers who are devoted, consecrated Christians who want to sing only for the glory of him who redeemed them from sin. There should be no place in the choir for the singer who desires to show off his or her vocal ability. The mission of each singer in the choir is just as sacred as that of the preacher and he should conduct himself accordingly. Each singer in the choir should be made to feel his or her responsibility to God. Of course, the above conditions could apply only to the ideal choir, but the sooner we come to this ideal the sooner we will have choirs that will fill the mission and purpose for which they are instituted.

CHAPTER VII

PHYSICAL EQUIPMENT

The Practical Church Choir Platform

Church organizations, as other organizations, are undergoing constant change. This is a day of practical things. The modern church is a practical workshop in its various departments. Especially is this true in the Sunday school and young people's work. Our church buildings are being erected for practical purposes. No longer is a pastor sought who is a great preacher alone, but he must be also a man practical in leadership. All this being true, the church demands music that is practical, music that reaches the masses in the congregation, songs that appeal to the humble classes as well as to those who are in better circumstances. In order that this may be done in the best possible way, the choir platform should be constructed with the practical in view. In studying the choir platform in the average church one would come to the conclusion that it had not received very much thought or attention from the architects. Usually it is just thrown in some corner behind the pulpit or to one side, with no thought as to whether it would be serviceable in the best way or not. Many platforms are built up so high above the pulpit that the organist and singers are completely out of touch with the preacher and congregation, and often out of sight, except when they stand to sing. When this is the case there is absolutely no sympathy between the two. These

extremely high choir lofts are relics of the Roman Catholic idea of construction, in which church the choirs do all the singing for the service. For this they are very well adapted, but not so for non-ritualistic churches, in which congregational singing has such a large place. In constructing the choir platform for practical purposes in our churches there are many things that should be considered, some of which are as follows:

1. Its location in the church auditorium. It should be immediately behind the pulpit, the first row of singers being on a level with the pulpit floor or a few inches lower or higher, with each row raised ten or twelve inches higher than the one immediately in front. There are many reasons for having the choir located directly behind and near the pulpit. First, it puts the choir in close touch with the preacher, enabling him to make any change in the musical program which he may desire. This is ofen the case in Protestant churches and may be done without any noticeable commotion. Second, it allows the musical director to stand where he can be in close touch with the chorus and congregation alike. It is very difficult for the conductor to induce the congregation to sing when so far away from it, as he necessarily has to be when the choir loft is so high and far away from the preacher and congregation. For the best results the director must be in a position to have absolute command over choir and congregation alike. He should stand on the same platform with the preacher. Third, it brings the choir and congregation in closer touch with each other and thereby insures a greater bond of sympathy and cooperation in the song service. Fourth, usually the acoustic properties in the church auditorium are better where the pulpit is located and

just behind it than in any other place, which will insure the best effect from the choir. There are some advantages in having the choir platform located to one side of the pulpit, but the disadvantages will outweigh the advantages.

2. The construction of the choir platform. It should by all means have the amphitheater effect wherever placed, so that each singer will have an unobstructed view of the conductor and preacher. It should be so arranged that the organist will have a good view of the conductor also. This can be done easily by having an aisle in the center of the choir platform leading up to the organist. The railing or curtain around the platform should be not more than twelve to twenty-four inches high, and the platform should be built for convenience and practical results, yet as artistically as possible. There is no reason why it should not be so constructed as to be a work of beauty in perfect harmony with the interior of the auditorium. It should be in direct connection with the choir room and easily accessible.

3. The size of the choir platform. Of course, the size of the auditorium of the church building will determine to a very large extent the size of the platform. But every choir platform should be of sufficient size to accommodate an enlarged chorus for special occasions so that improvised platforms would not have to be built. This is always a source of annoyance and expense, and it could be easily overcome by a little thought and planning when the plans for the new church are being drawn up. A church seating five or six hundred people should have a platform that would easily accommodate fifty or sixty people, and the size should be increased in the

same proportion as the seating capacity of the auditorium is increased. This is fast becoming a day of orchestras in the service of the church and especially for special occasions, as revival meetings, etc. Provision should be made in planning the size of the platform for the orchestra, which is best arranged just in front of the singers so that they can have a good view of the conductor.

4. The shape of the choir platform. The shape very largely depends upon the construction of the auditorium, and it is hard to give any definite suggestions along this line. The seats should be arranged in a semi-circle, each row of seats elevated by several inches above the one immediately in front. There may be, however, occasions in which the rows should be straight across. This is very good where the platform is not too large. Another problem which enters into the shape and arrangement of choir platforms in some churches is the location of the baptistry which is so often just behind the pulpit. In a case of this kind it is just a little more difficult to arrange the platform but it can be done very nicely. The baptistry should be located above the choir platform in the rear just under the organ pipes, if an organ is used, or to one side of the pulpit, and high enough to be in full view of the congregation. By doing this it is easier to arrange the choir platform in a more practical and convenient way. There are so many ways in which the choir platform may be constructed and yet be practical that it necessarily must be left with the architect to plan and arrange in a way that will best be suited to the auditorium in which it is to be built.

5. Location of the organ console. One other very important feature of the choir platform to be considered

is the location of the organ console or piano. These should always be placed where the conductor may be seen, either behind the choir, in front, or over to one side of the pulpit. All of these locations can be arranged very nicely for practical purposes, mirrors being used when located behind the choir. The location should very largely depend upon the arrangement of the choir platform.

The plan and arrangement for choirs in Protestant churches gives a great opportunity for architects to work out some new ideas for choir-loft construction. As stated above, the old form of choir loft has been handed down to us from those churches which have liturgical forms of service in which the choirs do most of the singing, the whole service being formal and ritualistic. For informal worship, a more practical arrangement of the choir loft or platform is needed.

Musical Instruments in Church Worship

Much is said in the Bible regarding the use of musical instruments in worship. We find in the Old Testament Scriptures that there were bands of instrumental players under the direction of a leader or director just as the singers were under a leader of singing. Thus we have scriptural grounds for the use of the orchestra and brass band under efficient leadership in the church worship. Every sort of musical instrument can be used in helpful service in church worship if used at the right time. A few suggestions regarding the musical instruments most used in church worship at the present time are given below.

The pipe organ, according to Grove's *Dictionary of Music and Musicians,* "enjoys the distinction of being

the most perfect musical instrument that the ingenuity of man has hitherto devised." It is capable of many combinations by which various effects and colorings may be obtained. It is the best adapted to church worship of any instrument in existence. There should be a pipe organ installed in every church auditorium where it is at all possible. The most serious question which confronts the churches which have pipe organs is that of securing efficient organists. The organ, if well played, cannot be excelled in accompanyiny church music, but when poorly played it is abominable. It is not known just when the pipe organ came into existence, but we do know that it was used in churches as early as the thirteenth century and the builders were monks. It was developed from wind instruments, the oldest of which is the flute, that was so popular with the Greeks and Romans. It went through many stages of development and by the beginning of the seventeenth century it had acquired a splendid state of perfection. Many improvements have been made since that time in the action, the pipes, and the manner of supplying the air pressure.

The reed organ or American organ is a descendant of the harmonium. It is a small portable organ, which is used as a substitute for the pipe organ in some of the smaller churches where the larger organ could not be had. Splendid effects can be obtained from some of the better organs of this kind, and they have been very useful in the church worship. At the present time, however, the piano is supplanting the small organ. There are some very good reasons for this which will be discussed in the next paragraph under the head of the piano. These portable reed organs are still very

popular in street, jail and mission work, because of their being so convenient to handle. The reed organ is practically a modern instrument. It came into existence in the popular sense during the early part of the nineteenth century. The tones are produced by means of small metallic reeds—from which it takes its name—which are caused to vibrate as a result of air pressure from a bellows. These bellows are worked or pumped by the feet of the player by means of pedals.

The piano is used more today perhaps than any other instrument in both religious and secular life. In revival meetings it is used almost exclusively, and is very popular now in churches that do not have a pipe organ and because of its quick response, staccata effect and brilliant tone quality, it makes a good leading instrument for the voices. Then it is much easier to play than the small reed organ, because it does not necessitate pumping. The majority of accompanists are women and it is easy to see how pumping an organ is a big factor so far as they are concerned. The piano is a stringed instrument of the keyboard class. It is a direct descendant of the clavichord invented in the sixteenth century and the harpsichord which followed the clavichord, both of which were keyboard instruments. The fortepiano was invented about the year 1687 by an Italian whose name was Christofori. It was given the name of fortepiano because of its capabilities to play loud and soft. Many wonderful improvements have been made since its invention by Christofori until at the present time it has been developed into a splendid state of perfection, and is perhaps the most popular musical instrument in existence. The tones of the piano are

produced as the result of hammers striking the strings, which are manipulated by the fingers upon the keyboard.

The orchestra is fast becoming a very important factor in church music, especially in the Sunday school. In revival meetings it has become very popular. It is a fine thing to organize the men, women, boys and girls of the church and Sunday school who perhaps do not sing, but are musical and would enjoy playing in the orchestra. There are always those in the church life who either play some orchestral instrument or would like to learn to play one. Every church and Sunday school ought to have its orchestra and can have it if willing to pay the price. The orchestral instruments are divided into four classes, viz.: string, wood-wind, brass-wind, and percussion. By the strings are meant instruments that are bowed, plucked as the harp, and those the strings of which are struck with a hammer, as the piano; the wood-wind, such as the flute, clarinet and oboe; brass-wind such as the cornet, trombone and bass or tuba and percussion, all forms of the drum, bells and triangle.

The brass band has been and is being used in churches very effectively, but it is not so popular as is the orchestra for indoor work; however, it is very fine for outdoor work such as street meetings, or special outdoor or indoor services, etc. Men and boys are specially fond of band work as a rule. To interest in the band work those in the congregation who are musically inclined is a splendid service to any church. As every church should have its orchestra, so should it have its brass band. There is a development of the social life that

goes with the orchestra and band work that is well worth the cost and work of developing them.

Of course, all of the above named instruments and organizations mean work, time and expense to any church that tries to foster them, especially the orchestra and band, because of the expense of instructors, instruments and music. But anything worth having usually involves some trouble and expense, and it requires valuable time that belongs to somebody to develop it. Organs and pianos should be kept in tune and good repair; by so doing the life and use of the instruments will be prolonged indefinitely and the good tone quality will be preserved as well.

Hymnals, Song Books, Octavo Music, etc.

A great deal is being said and written about the song books in use in our church work at the present time. Some of the comments are helpful and some of them are otherwise. Some of those who discuss the subject are thoroughly competent, but others have had so little training and practical experience along this line that they are not competent to talk or write on the subject at all. There is no doubt that it is really a serious problem. The song book business has been and is being made a commercial enterprise by some publishers without regard to the standard of music which they are putting out. There are others who are making money out of song books, but who are really doing a splendid work in that they are trying in some way at least to raise the standard of church music. Then there are those who believe that only the *Church Hymnal* which contains only the old standard hymns should be used, and of

course there are others who advocate the other extreme.

It seems unnecessary to say that we should allow practical common sense to determine what type of song book and music should be used. That there is no place in the worship of the church for a low standard of cheap songs in which neither words nor music are worthy the place and time given to sing them would seem too patent for controversy. It is true, however, that a great majority of our congregations are made up of the masses —people from every walk of life who have assembled for the express purpose of worship—and if we would be practical in our musical programs we must sing such songs as can be appreciated, understood and applied to the heart and life of everyone present. Just as the sermons should be clear and simple in thought and delivery, so that even a child can understand and appreciate them, so should the music be understood and appreciated. The above remarks refer more especially to the average congregation, but there are congregations made up largely of those who have had better opportunities and are more cultured musically. For such the music may be of much higher type. In other words, the music must be adapted to the congregation.

As a rule, the churches want a song book that contains music suitable for every phase of the church work. This accounts for the popularity of the modern song book, for the better ones meet this demand. They contain a good supply of the great old standard hymns that have stood the test of time to be used in the regular church service and they also contain a number of Sunday school and evangelistic songs for use in the Sunday school and young people's meetings.

Some people say that the same hymns should be used in every department of the church life. No one with good judgment and practical experience will advocate a thing of that kind. We must remember that as poetry is the index of the age in which it is written, so every age must have music, both secular and sacred, that is adapted to that age. The songs of one age will not meet the needs of another age, hence in these times of hurry and hustle, our church music must in some way at least conform to the spirit of the time, if it is to attract and get hold of all classes of people. And yet it is not meant that any music should be used except music of the best type. Many churches could use a much better grade of music than they are now using if only they would do it. Young people will sing hymns if just given an opportunity and encouraged to do so by those who lead them. For evangelistic and young people's services, songs and hymns with a martial spirit and a good swing should be used. The author realizes that in taking this position he will be criticised by some who claim to be musicians, but it will be done only by those whose artistic sense has stifled and obscured their practical judgment. Music in church worship is art applied, and not art for art's sake. When art gets in the way of spirituality, art should go.

It is much better to have one song book that can be used for every service of the church than to have a different book for each part of the church work, although no complaint should be made if the churches prefer to sing from a hymnal in the morning service and from some other song book at the evening service, provided it contains songs suitable for an evangelistic service,

and prefer to sing from still another in the Sunday school and young people's meetings. And yet this would seem to be inconsistent and a waste of the Lord's money.

Then the question arises, Who should publish these song books? That is easy to answer. The denomination should publish and put on the market the very best song books to be had and sell them at a reasonable price. Why not? Denominational publishing houses are publishing all other literature used by our churches and it is no more important to give our people the right kind of literature for teaching purposes than it is to give them the proper kind of song books to sing from. It is very easy for people to sing themselves into erroneous doctrines and beliefs. Moreover, it is important to keep the proper standards before the people in the matter of church music.

The denomination should supply the song books and other music for which there is a demand in our churches. In saying this it is not meant to reflect upon the splendid work some of our song book publishers are doing, for had it not been for them, our churches would have been in a much more deplorable condition so far as song books are concerned.

Standards are suggested in selecting song books, hymnals, octavo music, etc., for church work. Without the proper standards of music, it will be impossible to have programs that will be conducive to the very best results. It is inconsistent to have one standard for the preaching service, one for the Sunday school and young people's activities in general, and to have another for the type and character of music used. We expect our

preachers to preach nothing but the gospel; we expect those in charge of our training department to train only along the lines that will aid most in spreading the gospel; then why should we use in these programs music sentimental in character instead of music built around the gospel of Christ? Our churches would not stand very long for any pastor to select sentimental themes for his sermons, themes with very little or no gospel in them; and yet many of our Sunday schools, young people's meetings and other church services are run with music that has little more than sentimentalism in it. Someone would naturally ask, "How are we to judge what would be wholesome in music?" which is a perfectly legitimate question. To answer it the writer offers below a few suggestions that we may use as a standard to govern us in securing music of the right type.

First, any song, chorus, hymn or other music number used by any church, Sunday school or young people's meeting ought to be based directly or indirectly upon the Scriptures, that is, it should be scriptural in content. There should be a definite message relative to Christ, the Cross, and the Christian life.

Second, it should be devotional in character, that is, it should have in it that which creates a spirit of reverence and a worshipful attitude, whether it be of praise, adoration, joy, thanksgiving, exhortation, supplication, consecration or dedication.

Third, it should be doctrinally correct. If it is necessary to censor the literature which we send out for our Sunday schools and young people's meetings, it is just as essential that we censor that which is used in these

departments in music, for doctrinal heresy can be sown as easily, and perhaps better, through the medium of music as through sermon or teaching.

Fourth, it should be poetical or have literary excellence. It should be a real poem conveying its message in the most beautiful and chaste language.

Fifth, it should have a musical setting, that is, musicianly in its arrangement, having in it the elements of strength of character, good rhythm, maybe marshaled or otherwise with little or no syncopation, a melody that is simple with good voice leading, intervals that are easy to sing, harmonies strong and well arranged, the whole arrangement being such as will best convey the message of the text without a suggestion of "ragtime" or "jazz."

Sixth, it should be appropriate. Much of the music used in our Sunday schools and young people's work is out of place and inappropriate for this character of work. This should be taken into consideration in selecting the music and in keeping the standards high.

Seventh, it should be practical in its application. Impractical music will fail in its mission, though it be of high type and character. Music that will suit one congregation will not suit another because of various conditions and circumstances. One working with any congregation will soon learn the type of music that is best suited to it.

These are a few of the suggestions which the author believes, if followed, will insure every church, Sunday school and young people's meeting the best standards in its music.

CHAPTER VIII

MINISTERS OF SACRED MUSIC

"Who are ministers of sacred music?" This is a question that arises in our minds when we go into a discussion of the minister of music. Generally speaking, a minister of music is anyone who is giving his time and talent in the interest of the Lord's work—singing, playing, or directing music programs.

The writer is in doubt as to whether or not the average person or church realizes the many possibilities for service along this line. Some of the particular fields of labor are mentioned below with a brief summary of their duties.

The church music director, whose duty is to have complete charge of the music in every department of the church, including the regular preaching service, the prayer meeting, Sunday school, young people's work, evangelistic meetings, and such other special services as may be conducted by the church. It would also be his duty to teach and train the choir, choruses, quartet, soloists, and accompanists when necessary.

The choir director, whose duty is to train and lead the choir for the regular service of the church Sunday morning and Sunday evening, building a music program that is adequate and practical.

Song leaders, either for the regular church service, in the departments or classes of the Sunday school and young people's work, prayer meeting, evangelistic meet-

ings, etc., who do not aspire to the position of a conductor, but simply what the term implies, a song leader for the congregation.

Accompanists, organists, and pianists, for the regular preaching service or Sunday school, young people's work and evangelistic meetings, whose duties are to render the best service possible in accompanying the special music and congregational singing.

Those who sing in the choir, whose duty is to be capable of rendering in the most efficient way, special music and aid in leading the congregational singing.

Those playing in or leading the orchestra and band, either in the regular church service, Sunday school, young people's work, evangelistic meetings or in socials. The writer believes that where this work is done in the right spirit and manner with the view solely of honoring the Lord, these musicians are dispensing the gospel just as directly through their voices and their instruments as the preacher does through sermon.

The Church Musician's Preparation

The musician who feels that God has called him to take up church music as a vocation or an avocation should not stop until he has obtained the very best preparation to be had for that work. When I say "church music," I mean the whole realm of sacred music, which includes music in the stated church services, evangelistic meetings, Sunday school and young people's services. I do not believe that any person should presume that the Lord is satisfied with anything short of the best preparation to be had for those who are serving him, no matter in what field of labor it may be. In many in-

stances the Lord's work has been made to suffer because of the character of music used and lack of preparation, refinement, culture, reverence, dignity and system on the part of those leading in the work.

As a scriptural basis for this discussion, I want to suggest Col. 3: 16; Eph. 5: 19; Psalm 33: 1-3; and 2 Tim. 2: 15. A reading of these scriptures will at once convince us that the Lord intended that the musician should have a thorough preparation. At the present time there are many musicians and other Christian workers who are underpaid for their services in proportion to the amount of preparation which they have gotten at great sacrifice. But, on the other hand, there are some who are being overpaid in proportion to the amount of preparation which they have obtained. This is very largely because of the Lord having blessed them with a good natural voice, or instrumental ability, good personality, the gift of ready speech and enthusiasm, upon which they are relying to lead them to success.

The preparation of every church musician should be fourfold if he is to render the greatest service in the most effective way. The first of these should be a spiritual preparation. It is needless to say that he should be a devoted Christian at home and abroad, a loyal church member, regular in attendance, taking an active part in the services of his church apart from the music, also generous in helping with the finances, at least a tither; then he should also be a soul winner all the time, everywhere, as the opportunity may present itself for such work.

The next step in preparation which I want to suggest is a physical preparation. A healthy body is very

necessary to agreeableness and a clear mind, and to a good voice as well as to a good personality. It is also necessary to enable one to hold up under the strenuous duties which he has to perform. No one appreciates a singer or any other Christian worker who is continually complaining of having the rheumatism, stomach trouble or some other ill.

In the third place, there is the educational preparation which is threefold for the musician. First, he should obtain the very best literary training to be had before beginning to specialize in music. It is necessary in order to be able to express himself in the best language in public speech or in private conversation; in order to be well posted on the general topics of the day; it develops poise and confidence; it is essential to becoming a good conversationalist; it refines and broadens in every way; and, last, it is a substantial foundation upon which to build training along special lines. Second, he should have a good theological preparation—a good working knowledge of the Bible in order to do personal work intelligently, to teach personal workers' groups and Sunday school classes, to understand the great doctrines, and finally, for what it will mean to his own life. Third, he must have the very best musical education if he is to be successful in his chosen field of service. The church musician must be able to successfully compete with the professional musician in vocal and instrumental skill, and general musical knowledge and musicianship, and, what is best of all and above all, be able to please and honor his Lord in the fullest sense. A musical preparation includes a good knowledge of theory, ear training, sight reading, harmony, composition, conducting, history of music, history of hymns and hymn tunes, the

relation of psychology to music, voice culture, and the ability to play some instrument or instruments.

In the fourth and last place, the church musician must have a good practical preparation, such as experience in conducting choirs and congregational singing. He should also have good organizing ability, and be able to handle both the small and large congregation, which is perhaps one part of his preparation that is most difficult to get, for the reason that most of our churches and evangelists want those who are already experienced workers.

There are handicaps for the church musician in securing his preparation for such work but with a strong will, a firm determination and unflinching courage, coupled with simple faith and trust in God and with a burning conviction that his will is being done, he can and will succeed.

Personal Qualities of the Church Music Director

The biggest problem in every line of work is to secure the proper leadership, and when right leadership is secured, other problems are usually easily overcome. This is true whether it be in secular life or in religious life. The matter of a proper church music program is largely a matter of competent and efficient music leadership, and there are certain characteristics and qualifications which every musician must have who aspires to a place of leadership in Christian work. The first of these is "Personality."

We hear much about personality, and yet we cannot define it. Like love and electricity, it cannot be ex-

plained. We can only see the results of it, therefore we have to think of personality rather from the standpoint of results which it produces. Some definitions of personality are as follows:

"That which makes a being a person; that which constitutes distinction of person, distinctive personal character, individuality, personality implies complex being or character having distinctive and persistent traits among which reason, self-consciousness, and self-activity are usually reckoned as essential."—*Webster.*

"Personality is individuality existing in itself by using nature as a ground."—*Coleridge.*

"A courageous man with an idea."—*John L. Hill.*

Though it seems to be somewhat of a mystery, we readily recognize it when we come in contact with it.

There are several things which the author desires to discuss under this general head, though some of them may not belong directly under this division, yet indirectly they do. The first is *magnetism.* It is almost a synonym for personality, but for our purpose it enables us to express a little more definitely what is meant. It is that thing which we recognize in persons that attracts us, holds our attention, and causes us to follow and obey its will. It is not good looks or dress, but that something which emanates from the person, carrying with it authority.

The second thing is *creative imagination.* Any one who fails to build air castles will never build anything else. Creative imagination causes one to develop ideas of his own and aspire to carry them out in action, interpret for himself, or try to put himself in the place of the composer and interpret the work according to the ideas which he believes the composer had in mind when writing the composition.

Third, a *cheerful attitude.* No one appreciates a grouch, or a long-faced person. On the other hand, every one appreciates and loves a cheerful, happy disposition. It is contagious. A leader who is happy and cheerful will distribute happiness and cheerfulness to others; and one who is grouchy and despondent will tend to make others feel the same way.

Another is a *sense of humor.* Without a sense of humor, no leader can hope to succeed. He must be able to see the funny side of things and enjoy it himself, and appreciate a joke, even at his own expense.

He must also be an *organizer.* This is one of the most essential qualifications of anyone who aspires to leadership in music. Much of his success will depend upon his organization.

The last thing which I would mention is *initiative.* That something in one that makes him take hold of things and push it through to completion, never giving up, constantly working at the job, and with a definite purpose in view.

The second general demand of the church music director is a knowledge of his subject. A knowledge of what one is going to do is absolutely essential to success. There are many reasons why this is true, the first of which is that it will enable him to make decisions, without which confidence in his ability will be destroyed. Second, it will qualify him to properly interpret the compositions, which cannot be done without a knowledge of the subject. Third, a knowledge of the subject will command respect of those with whom the music director comes in contact. Everyone appreciates and respects the person who seems to be thoroughly familiar with the subject with which he is dealing.

Moreover, it gives the leader confidence in himself. There is nothing which will enable one to feel that he can carry plans through like assurance that he knows what he is doing. Without this knowledge, he will be nervous and indefinite in his manner and method of work.

The third general demand of the music director is a love and respect for his work. Without this he is sure to make a failure. Contentment is the key to success, and without a love and respect for one's work, there will be no contentment. Then one must love and respect his work in order to put his soul into it; otherwise he will do it in a half-hearted way and this means failure. Then again it enables one to forget the remuneration or financial side, and this is especially necessary in religious work. The Lord has promised us that those who work in his vineyard will receive due compensation for their labor. He who would succeed in the best way must become so engrossed in his work that he will forget hours and financial return.

Fourth, personal habits that will prove a stumbling block in his work should be left off. He should be clean and upright in his daily living.

The Duties of the Church Music Director

We are living in a time of new adjustments, new methods, and inventions, in the scientific, professional, business and mechanical age; all are striving to improve upon the old ideas and the old ways of doing things. Nothing seems to "stay put." We are all restless and in a stir. That which is true in the scientific, professional, business and mechanical world is no

less true in the religious or church world. The work in our churches is being reorganized and changed in every way, with one object in view, that of greater efficiency in carrying on the Lord's work. With all of this reorganization and change in the various departments, the conduct of the music is very much the same as it has been in past years. Practically all of the music the church has is that rendered by the choir under the direction of the choir director whose duty is to direct a rehearsal once each week and conduct the music for morning and evening services on Sunday, for which he may or may not receive financial remuneration. In some churches the music is good, but in the great majority of them the music is very far below what it should be in respect to standard, character, and rendition, to say nothing of the spiritual side. Few choir directors are giving to the church the music which it needs and must have in all of its departments if it is to reap the greatest results. The man who fills the need musically in the present-day church must be more than a choir director; he must take care of the choir by all means, but he must also take care of the music in every department of church life.

The church music director is the man to fill this need. He may be paid or he may give his time gratis. The question will naturally arise, "What would be the main duties of a church music director?" In a general way, he would have direction of the entire musical program of the church life and its related activities. He holds exactly the same relation to the music as the religious education director holds to the teaching and training departments of the church. He would be held respon-

sible for the music in each of the departments of the church. In order that we might get a better understanding of his duties, we will be more specific and discuss them from several angles.

First, the relation of the church music director as conductor, which would mean that he would be choir director, having charge of all programs by the choir and of the rehearsals for these programs. In other words he would assume all of the responsibilities that are now assumed by the choir director.

Second, as leader of congregational singing, he would have charge of the music for the Sunday service and the mid-week service.

Third, he would be responsible for the leadership of the music in all the departments and classes where such leadership is needed. Of course, it would be an impossibility for him to conduct the music himself in all of these departments and classes, but he would be held responsible for it and would provide the musical leadership needed.

Fourth, his relation as organizer of special choirs and choruses which might be organized in any department of the church. This would include choirs for revival meetings, choruses for the Sunday school or young people's work, mixed choruses, men's choruses, women's choruses, Intermediate choruses, Junior choruses, quartets, and other groups that may be used for regular or special occasions, such as regular church services, special numbers, social gatherings, etc.

Fifth, the director should supervise the organization of orchestra and band work. Although he may not be

able to play orchestra or band instruments himself, he should see to the organization of them, enlisting every member possible and make provision for a teacher and conductor.

Sixth, he should be a teacher of private and class work. He ought to be able to give private instruction to his song leaders, accompanists, and choir members, in both vocal and instrumental work. He should conduct classes for developing his choir and other music workers in efficiency. These classes should include the study of notation, sight reading, elementary conducting, history, practical church music, and choir work, and classes should meet at least once each week, with one or more classes going all the time.

In institutes, the church music director should see that a music class of a practical nature is taught. The Sunday school and young people's training schools should have at least one such course, and there should be at least one church music training school each year.

It can be seen at a glance that if the church music director carries through the above program, even in the average church, he will have all he can do. Of course, it will be only the larger churches that have finances sufficient to take care of a church music director for all of his time. However, there is a great need and demand for such directors in the larger churches. There is also a tremendous demand for combination men from churches that are not able to pay two workers for all of their time, men and women who can fill two places in the church as music director and some other task, as financial secretary, or religious educational director. It is true that when a man's work is divided, his time and

interest also are divided, and in spite of everything that can be done, something will suffer through neglect, but for the time being it is the best that can be done. The writer is hoping and praying that the demands of the church upon the time and work of the choir director will be so enlarged that there will be no place for the present-day choir director and that the term "choir director" will no longer suffice, and its place will be supplied by the "church music director."

The Accompanist

One of the most vital factors in every phase of music in the church is the work of the accompanist. It may be an organist or pianist in regular church work or in evangelistic meetings, but its importance is the same. More leaders of song have been crucified and have failed, so far as the song service was concerned, because of inefficient accompanists than on account of any other one thing connected with the music. The fact that an individual is a graduate in piano of some conservatory does not mean at all that he or she is a good gospel song player, yet there is a feeling among pianists at large that it does not require an extra amount of ability to play hymns and gospel songs.

Teachers of piano often laugh at the student who mentions the matter of making a specialty of playing church music. But the time is now, and will be more so in the future, that those who aspire to positions in our churches and evangelistic meetings as organists and pianists must have special preparation for this work. To play hymns and gospel songs means more than simply to play the music as arranged for the voice parts.

The harmonies must be filled in and a good strong accompaniment furnished.

There are many different ideas regarding the manner of playing hymns and gospel songs. Some believe that the accompanist should play the music just as it is arranged and others think the accompanist should improvise a very elaborate accompaniment. Neither of these extremes will be conducive to the best results. Regarding the former ideas, we should remember that the music arranged for hymns and gospel songs is primarily for the voice and not for the instrument; therefore, if the accompanist will add to it in an intelligent and musicianly way it may be made very much stronger and thus greatly aid in giving support to the singers in inspiring them to greater efforts. The latter idea of elaborating the accompaniments in an extreme way has been brought about as a result of the piano playing in the modern evangelistic meetings, much of which has been overdone, bringing into it the principles of the popular ragtime and jazz forms of playing. This has a popular appeal with the masses, but it has an influence which is not conducive to worship music. Instead of worship and service we have entertainment. It also lacks that refinement, culture and musicianship which every accompanist of church music should have. I am sure we have gone to extremes in the matter of hymn playing and we need to get back to a more conservative, substantial and helpful type of accompanying. The needs and demands are becoming very great for accompanists who are expert in this particular line of work. The field is open to men and women alike. The accompanist who would be successful must have the same qualifications as have been

mentioned for the music director, with some additional ones as follows:

1. He must have a keen sense of time or measure and rhythm. The lack of this is one of the most common faults of the average accompanist.

2. He must be able to build a good accompaniment from the harmonies arranged for the voice parts, filling in the chords, making runs, etc., when necessary. Of course, it is easy to go to extremes in the matter, but if the accompanist is a thorough musician, a good harmony student and has a keen sense of the artistic he will be apt to put in just what is needed. As a rule, a good strong firm touch, full harmonies, strongly accented, are best for congregational work.

3. He should be careful in accompanying for special songs that he does not drown out the singer, as is so often done. He should not forget that he is accompanying.

4. He should not sacrifice the spiritual for the artistic in his playing; though he should be artistic in making his playing spiritual.

5. The accompanist should always be subordinate to the director or leader. He should learn to follow closely every movement of the leader's baton and not pull out the loud stops and plough right through the composition ignoring the director altogether. This is one of the most common faults of organists and pianists, both in regular church and evangelistic work.

6. One of the most essential things in being an efficient accompanist of gospel music is to be able to memorize rapidly. No organist or pianist can hope to be one of the best unless he can do this. After looking over a song once or twice he should be able to play it

from memory. The director and accompanist should be able to hold a good song service even if there were no song books at all in sight, by the use of old familiar songs, choruses, etc.

7. The accompanist must make the best of the instrument at hand. Often it is out of tune and worn out, but if the matter cannot be remedied, he should put his soul into his work determined to win in spite of handicaps.

8. Very often one individual fills the two positions of choir director and organist and pianist and does very acceptable work, but as a rule this is not the best arrangement because each one of the positions is a sufficient task within itself.

CHAPTER IX

THE MUSICIAN AND HIS CO-WORKERS

The preacher is the key to every church problem. As the preacher is, so will his people be as a usual thing. If he is to be a leader he must have some knowledge of every phase of the church life, though it does not mean that he must be an expert in every line of church work. One cannot make a very good director unless he knows something about that which he is to direct. This being true the preacher is largely responsible for the kind of music in his church. It does not matter whether God has endowed him with very much talent to sing or play; in fact, if he cannot sing or play at all it would be just as necessary for him to have some practical knowledge of sacred music, because he should know how to organize and carry on in the proper way the music program in his church, and the proper character of music to be used. No one can hope to do this successfully without study.

There are many reasons why the preacher should give some time to the study of music, and church music in particular.

As mentioned above, he is responsible for the entire church life. If there were no other reasons this would be a sufficient one for his securing some knowledge of church music. Unless he has it he cannot properly direct the musical programs, and those who prepare them. He will have to do as many pastors are doing

today, just turn the music of the church over to some professional musician whom he may be able to secure, and who very often cares little for God or Christianity and knows less of practical church music, or some amateur who has had no training along this line and perhaps may be rough and uncultured in the direction of the music. These troubles can be avoided if the pastor has had sufficient work along this line to properly direct it himself or to see that it is done.

Another very good reason is that it is difficult to command the respect and confidence of those whom you are directing unless you know at least something of that in which you are directing them. People do not have to be told how much a leader knows, for in just a short time they will find it out for themselves. As a rule, those who have had educational advantages in music will not cooperate very well with a song leader, choir director, or a preacher in the musical programs unless that leader or preacher has had some musical training also. They must have confidence in their director and believe that he knows what he is talking about.

Another reason why a preacher should know music is that musical people as a rule are rather sensitive and of a more or less nervous temperament, and are often misunderstood and criticised unjustly by the pastor or preacher, because he does not understand them. Many times this will bring about an ill feeling between the pastor and the members of the choir, all of which perhaps could have been avoided if the pastor through proper musical training and contact with musicians had learned more of their temperaments, dispositions and weaknesses. In other words by knowing something of the subject which means so much to musicians there

would be a bond of sympathy which would draw them more closely together.

Another good reason is because the Bible makes so much of music all through the Old Testament in the worship of Jehovah, and the many references and admonitions regarding it in the New Testament. This places the preacher under obligation to see to it that the very best music possible is used in church worship and service.

Again because of its place in all religious service and worship in the past and at the present time. It has been one of the greatest factors in all great religious awakenings and evangelistic movements, and is today one of the greatest assets in every phase of religious activity.

There is still another reason why the pastor or preacher should have some knowledge of music, and that is its value in making him popular with his people, and especially with his young people. Almost invariably a musical preacher is a very popular one with the people. It gives him an advantage over others in that he has two avenues of approach to the congregation.

There are still other reasons why the preacher should know music which the author will not take the time to discuss, such as the cultural and refining influences which it has upon the individual, and the illustrative material which it affords. The reasons given above are sufficient to justify any preacher in giving a portion of his time to the study of music and more especially church music.

In discussing this subject the question naturally arises in the mind of the preacher as to just what musical subjects he should study, or what would be of

the most practical value to him along this line. Below are suggested some things which the author feels would be most helpful for the preacher in fitting him to rightly carry on the musical programs in his services.

1. He should be able to read music at sight reasonably well. This can be accomplished by the study of a course in notation or the rudiments of music with some time given to diligent practice.

2. He should have some knowledge of conducting choirs and congregations. The preacher is often placed in a position in which it would be very helpful if he were able to conduct the choir and congregation in an acceptable way. It is a very fine thing to be equal to any emergency that may arise.

3. He should have at least a survey course in history of music. It will be of great value in helping him to appreciate music, and to more intelligently discuss things musical.

4. It is very necessary that he have a good knowledge of hymnology. It will help him greatly in knowing his hymnal or song book, which is the duty of every preacher to know. Another reason why he should have a course in hymnology is that in it is wrapped up much of church history. The fact that poetry is an index of the age in which it is written is especially applicable to our great Christian hymns.

5. If it is at all possible every preacher should be able to at least play hymns and gospel songs upon the organ or piano, also have some private lessons in voice work. This is especially true if the Lord has naturally endowed him with special talent for playing or singing.

6. Then with other current magazines which every preacher should read, there ought to be a good musical magazine, that he may keep posted on things musical.

Perhaps the reader is saying that too much is expected of a preacher, that it is out of the question for him to know everything, and to do everything. The preacher of today has one of the biggest and hardest jobs. No little or lazy man can hope to be a successful preacher. He must be a good preacher but he must also be a good executive, a financier and an organizer. He must be familiar with every phase of the church work. All of this necessitates his knowing many things. In other words, he must be a many-sided man if he would make a real success of his work. Therefore, if he would have the best church music he must give it a reasonable portion of his time and thought.

Pastor and Music Director

The pastor may be related to the music director in two ways: either as permanent music director and song leader, or as evangelistic singer. In either case it is important for them to have the proper attitude toward each other. Sometimes differences arise between them because they do not understand each other as they should. Now that there is such a demand for specially prepared musicians as permanent music directors in the churches and as evangelistic singers, it is well to discuss these matters so that a proper understanding may be developed between them. With this in view some suggestions are made in the following paragraphs which it is hoped may prove helpful to those who may read them.

The discussion will be divided into two parts: the pastor and permanent music director and pastor and evangelistic singer.

I. The Pastor and Permanent Music Director.

The permanent church position as music director alone, or combined with some other position as financial secretary, superintendent of the Sunday school, director of religious education, etc., is one of the greatest prospective fields of service held out to the musician. It carries with it great responsibilities and the pastor and music director should be thoroughly cooperant and in closest touch with each other. They should talk and pray often over the problems which arise in every work of this nature and avoid any critical or sarcastic remarks about each other or their respective tasks.

The musician should recognize and respect the pastor as director-general of the whole church life. In some instances where the music director is especially popular in the church it is easy for him to get the impression that he is the main man in the church. Consequently he assumes authority that belongs to the pastor. However, after it is too late he discovers the truth of Solomon's saying that "pride goeth before a fall." He should pray earnestly for the pastor and his duties, helping him in any way possible, but be sure that he makes a success of his own work. This can be done only by the closest attention and hard work, always being on the job and making faithful reports of work entrusted to him. He should consult the pastor each week concerning the musical program for the coming Sunday and just as far as possible conform to his

wishes. He should have a definite understanding with the pastor and church regarding the financial remuneration so that there can be no chance of a misunderstanding regarding it. He should also have a thorough understanding as to just what work he is to be held responsible for. He knows exactly then what he is expected to do and in this way confusion, which so often arises when his work is not specifically stated, will be avoided.

The pastor should realize that he is pastor of the whole church life, which includes the church music, and should assume the responsibility for it. Many pastors try to evade this part of their pastoral work by saying they know nothing about it and are glad for someone to take it off their hands.

There should be a definite understanding with the music director when he takes charge of the choir and if he is to do other work his duties should be definitely specified. Often differences arise between the pastor and director because the duties of the director have not been outlined and he is expected to do any and everything that the pastor may choose to put upon him, and sometimes they are such as the pastor does not wish to do himself. There is not a reason why we should not use as good business sense in church affairs as in other lines of business. There is not a business house in the world that would employ a man and not specify definitely the work he would be expected to do. There should be a definite understanding between them as to what salary is to be paid to the music director for his work, then see that he gets it promptly when due. The pastor should have faith enough in the director of music to believe that

he can do the work he is entrusted with and allow him to do it without continually interefering or breaking into his plans. If his work is not satisfactory he ought to be dismissed, but the pastor should not expect the music program to make up for any weakness in the pulpit, in the matter of drawing large congregations. The Lord never expected music or anything else to take the place of preaching his gospel through sermon.

The pastor should back up the singer in every way by prayer and by words of commendation and encouragement; by visiting the choir rehearsals as often as possible, by having prayer with its members and expressing his appreciation for their services. Also see that such finances as are required for carrying on the choir work are provided by the church. The pastor should respect the musical part of the church worship and give it the place and attention it deserves, allowing the full time which is allotted to the singer for his part of the service. He should see that the congregation is reverent and attentive to this part of the service.

II. The Pastor and Evangelistic Music Director.

The relationship of the pastor to the evangelistic music director is quite different from that of his relationship to the permanent music director because the evangelistic music director is simply a visitor. For this reason it is easy for him to do and say things which the permanent man would not. Some suggestions which it is well for the visiting director to observe are given below.

He should always have the interest of the church at heart wherever he goes. He should not ask of the pas-

tor and church things that are not essential. He should consult the pastor and find out as far as possible the music situation in the church and then try in every way during his visit to do his work in such a way that it will be lasting and helpful after he has gone. He should not try to impose upon the pastor and church in order to satisfy some of his own whims and fancies. He should avoid criticising the man or woman in charge of the music in the regular services of the church, the accompanist, the singers, the books and the class of music used. If he persists in this sort of thing he will stir up the antagonism of the pastor, the musicians and perhaps the whole church before he knows it and will absolutely fail to accomplish the work he was invited to do. He should respect the wishes of the pastor and church in the matter of song books for the revival services and not try to induce them to buy new ones if they are not needed. If a temporary chorus platform needs to be built or anything else necessary to the success of the meeting needs to be secured, he should go about having it done in a way that will enlist the cooperation of the pastor and deacons. The pastor should be in thorough sympathy with the visiting director and the work which he has been invited to do, and should have his people pray for him and the musicians engaged in the revival work as earnestly as they pray for the evangelist and his work.

The pastor should make every preparation possible for his coming, in organizing a chorus and orchestra, and employing a first class accompanist if there is not to be a visiting one in the evangelistic party, and make every other preparation necessary, so that when the

music director arrives he can immediately begin drilling his chorus and getting it ready for its work in the meeting. He should not have to go out and work up a chorus after he gets on the ground, thus losing a lot of time from work that he ought to be putting in the choir. All of these things are very necessary to the success of the music, and, of course, to the progress of the meeting itself. When such preparation has not been made the music director is tied hand and foot to begin with, and yet he is criticised if he fails to make the music part of the service a success.

In advertising the meetings the pastor should see that the music director and music are both given a prominent place, also that his entertainment is the very best to be had, because it is very necessary that he should be comfortable if he is to do his best work. The pastor should not be too critical of him even if the home talent is better, for it will destroy the confidence of the congregation in the visitor and destroy every chance of accomplishing the work he has been invited to do. He should remember that it is not always the director who has the best voice who does the best work in a revival meeting.

Evangelist and Music Director

There is a common relationship between the evangelist and the musical director which should bind them together by strong cords of love and sympathy as they go from place to place carrying out the great work which the Lord has called them to do. Though in a sense their tasks are different, both are working with the same purpose in view, that of winning the lost to the Saviour.

One preaches through sermon, the other preaches through song. It is not difficult to believe that Christ sent his disciples out two and two that they might be of help and comfort to each other, mutually working to further his kingdom here upon the earth. Sometimes thoroughly competent, consecrated and spiritual men cannot get along together because of differences of temperament. However, the evangelist and musician who cannot work together amicably and be congenial in their associations had better sever their relationships.

The evangelist should be recognized as the head of the soul-saving company and be respected as such. The musician should not allow himself to criticise the evangelist, his sermons or his manner of conducting the meetings, nor allow anyone else to do so in his presence. At all times he should be constantly in prayer for his co-partner, praying that his messages be used mightily of the Lord in the salvation of those who are lost. He should avoid talking too much while conducting the musical program. This is a fault that many musicians have and it greatly lessens the effectiveness of their work. The evangelist is supposed to take care of that phase of the meetings and it should be left with him, except just what talking is absolutely necessary. He should always be alert in the matter of personal work, and, when his other duties will permit it and the evangelist wishes him to do so, he should take charge of the personal workers' band, giving such instructions and directions in doing personal work as are necessary. He should be willing and ready at all times to back up the evangelist in any way possible. There should be a very definite understanding between them relative to the

finances. By so doing the possibility of embarrassment or ill feeling can be avoided.

The evangelist should at all times respect the musician as a co-partner in the work, and not simply as a hired man. It is much easier for him to perform his duties if he knows that the evangelist is in thorough sympathy and accord with him in every way and ready to back him up in every undertaking so long as he is doing the right thing. Some times the music director is induced by the evangelist to go for an engagement when the pastor and church do not want him. This places him in a very trying and embarrassing position, with many handicaps to begin with, and yet he is expected to make a success of the music. He sometimes brings upon himself the ill will of the pastor and church by insisting upon things such as organization of a chorus and orchestra, tuning of pianos, building a temporary chorus platform, books, etc., which he feels are essential to the success of the meeting. At such times he should have the unqualified support and prayers of the evangelist.

In conducting the song services the director should be left free and unhampered to do it in his own way without interference and public criticism by the evangelist. Such action on the part of the evangelist puts the director in a bad light before the congregation and destroys the confidence of the people in him. This is both unjust and unfair. Though the evangelist feels he could conduct the song service better than the director of music, he should remember that it is not his job and be governed accordingly. Friendly suggestions from

the evangelist are always in order and ought to be made, but in the proper spirit and at the proper time.

When the singer has put his best into a solo in an effort to help some soul who may need it, it is very discouraging to have the evangelist at its conclusion to call immediately for a congregational hymn. It is equivalent to saying that the solo means nothing and the sooner we can erase it from our minds the better it is for us. Perhaps the congregational song would be better, but if it is wanted, it should be called for just before the solo or leave the solo off altogether.

Every singer is glad to know that his services are satisfactory, and words of appreciation and commendation from the evangelist mean much to him in the way of encouragement.

In the matter of entertainment the evangelist should see that his music director is as comfortably located as he himself is.

In advertising the meetings, the music director should have a proportionate amount of space given to him and his work. It does not look very well in the advertising matter to have a large cut of the evangelist with glaring headlines, and down in one corner in small type an announcement of the coming of the musical director.

These are some of the things which, if considered properly by the evangelist and music director, will mean much in helping them to work in absolute harmony, and sustain that Christian love and fellowship which should exist between co-workers.

CHAPTER X

MUSIC AS CONSIDERED BY A PASTOR

"Speaking one to another in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord."—Eph. 5: 19, Cf. Ps. 100 and 150.

I. The Importance of Music.

There are at least four things that convince us of the importance of music. One is that it is universal in time and place. It is heard in the treetop, the waterfall, and the voice of the bird. Men have made music of some kind at least from the time of Jubal (Gen. 4: 21), who was the "father of such as handle the harp and the organ." Oftentimes the music was simple and even crude, for music as an art is a development of the last few centuries. But men and music have gone together down the centuries. Emerson says:

"Let me go where'er I will,
I hear a sky-born music still;
It sounds from all things old,
It sounds from all things young;
From all that's fair, from all that's foul,
Peals out a cheerful song,
Not only where the rainbow glows,
Nor in the song of woman heard,
But in the darkest, meanest things,
In the mud and scum of things,
There always, always something sings."

Music is a necessity of human kind. We require something more than speech or action as a means of

expressing ourselves. In music we find liberation from our burdens. Even folk songs had to be, for they are the necessary outbursts of human instinct. Before Martin Luther's day the world's sacred music was largely official—confined to the few but when Luther told "all the people" to sing, the people were filled with joy. Men have to make music, for music sets them free.

In the second place, music has a large place in Bible history. The Jews were much given to music, having it in their homes and on all public occasions, using the harp, psaltery, trumpet, pipe, tambourine, cymbal and systrum, and putting such emphasis on vocal music from the time of Samuel's voices, with all of them present on great occasions, that it is still the wonder of the world in vocal music. And Josephus' account of the music equipment of the Temple, with its two hundred thousand silver trumpets, an equal number of coats for singers, and forty thousand harps and psalteries, makes us still more astounded. In both the Old and New Testaments the people worshiped with solos, choruses and congregational singing. Great events in the Bible were celebrated with a song, such as the song of Moses, the song of Deborah, the song of Hannah, and the songs of Mary and the angels. David sang a lamentation over Jonathan, a song of victory at the defeat of Saul, and a song of praise on bringing the ark to Jerusalem. And the music of heaven—which the Bible says sounds "as the voice of many waters"—who can anticipate what its volume and quality will be?

Again, music renders a unique and indispensable service. It is the one international language having no need of translation. If one is in the strangest land,

there will be something familiar to him if he hears music. Music thus has the widest appeal of all the arts, even appealing to the dog, which in a few cases has been known to identify individual notes, and to the elephant and the lion, which are easily pacified by the stately march. And certainly it appeals to men in all conditions of life. Music helps us to remember the worthy past. The captive Israelites could not "sing the songs of Zion in a strange land," for it made them think of their far-away home. There are many things we should not forget and music calls them to mind, as "Columbia" and "Dixie" keep alive within us the events of the Civil War. The holiest things of the past come rushing to us in song, as with the village blacksmith when he heard his daughter's voice:

> "It sounds like her mother's voice
> Singing in paradise."

Music thus becomes also our uplift and stay in times of need. The toiler lightens the burden of his task by humming a song, and many a void in the empty lives of the poor is filled with the strains of music. It relieves in bereavement, sustains in persecution, and inspires in time of war.

My last reason for maintaining the importance of music is that it is the unfailing handmaid of the church. Beecher said hymns were the jewels which the church has worn—the pearls, the diamonds, the precious stones. But rather are they not the church's voice, or means of expressing itself in prayer and praise? Francis Lyte wrote "Abide With Me," when his health had failed, the song being his own personal appeal. So with "Rock of Ages," which was written in a time of storm. There

is scarcely any surer means of inspiration. Music pacified the troubled spirit of Saul and later caused him to prophesy when the prophets struck their harps. When the music began at the dedication of the Temple, the house was filled with a cloud. When the minstrel played, the hand of the Lord came upon Elisha. When Sankey's voice floated across the Scottish valley one evening, it changed the heart of a stubborn infidel whom Moody's sermons had failed to reach. Sacred music breaks down the barriers, encourages fraternity, fellowship and faith, and will help the Christian world to get together, for although men disagree in theology even to the point of anger, they unite again in the songs of Zion.

Then our hymns are great teachers. Perhaps more teaching is done by this means than by any other. In the early church the hymn was the creed. Philosophy came later. The Reformation was greatly advanced by song writers who gave it volume. We think we get our doctrines through preachers and teachers of theology, while as a matter of fact we get much of it through Fanny Crosby, Charles Wesley, and Isaac Watts.

These things being true, then, as to the importance of music, I would urge the Christian worker to make the most of sacred music. If the Bible makes so much of it, you cannot afford to touch it lightly. If music has such universal appeal, it means you have an approach to every heart. If it is the stay of a burdened heart, you are a messenger of rest to all that are weary. If it inspires and teaches, you are an uplifter and teacher for all to whom your music may speak. It is yours to keep it from any low or distorted standard, and

to direct and use it for the happiness of men and the glory of God.

II. Some Practical Suggestions.

First, there is a general need of more music than we now have. To begin with we need more music in our home life. Too few of our homes are musical. Music makes the home attractive, and helps to hold the family together. So far as we can we should make our own music, for the music we make ourselves, limited though it may be, is worth infinitely more to us than all the "canned music" we might bring in, just as the man who prepared and read the scientific essay received more benefit than any of the members who heard it read in the scientific club.

Then we probably need more of the element of music in the services of the average church. Christianity is certainly a religion of music. Atheists and agnostics have nothing to sing about, but Christians have. And when I hear good, hearty singing in a church I form a good opinion of the church life. Instead of music being used for questionable ends we should join our voices and instruments in the service of the Lord, for music lifts us up and opens the way for spiritual attainments.

We need also the enlistment of more of the people who are able to sing. Many can sing but do not because their hearts are not in it. Every pastor has met with this condition. Flimsy excuses and lack of consecration never built a good choir. God gave the voice, and it is a very ungrateful person who will not use it for religious purposes, even though it be able to earn a thousand dollars a night. There are some things that can-

not be held as one's exclusive possession. If not used for others those things will become evil sooner or later. The talent for music is one of them. The Jews were the musical people of the ancients, but they dedicated their music to Jehovah. One has a very distorted conception of popularity or culture if he cuts his talent loose from the services of religion.

Again, we need a more extensive willingness to learn at least a little about music. In the Southern churches only a small per cent of the people sing as compared with the North, where almost everyone sings. Too many persons reach manhood or womanhood without any knowledge of music. Too many men and boys are leaving the study of music to the women and girls, whereas we understand that David's choir of four thousand singers was composed almost entirely of male voices. Music is not beneath the dignity of anyone. Charlemagne with all his duties of empire found time to write Christian hymns. Gladstone, carrying the burdens of a British statesman, found time to translate a number of our best hymns into other tongues, and a great part of Luther's life work was his service to the world in the realm of music. Practically all persons have some capacity in this respect and as Carlislie says, "That any should die ignorant who had capacity for knowledge, that I count a tragedy." We pay large fees to hear the specialists, and then come away with empty purses and just as dependent upon others for music as we ever were. As a recent writer remarks, "We should stop being critics, judges, and admirers, and become creators of music in some way or other." If such purpose is then carried into the church services, it will soon

be the case that all the people, the pastor included, will be contributing in some degree to the service of praise; and when all the people sing it makes the service attractive and enjoyable, gives an atmosphere of worship, promotes fellowship and the sense of equality, and greatly inspires the one who is to preach.

The second general thought in these suggestions is that music of a better quality is needed, for instance, in the popular songs of the day. Some of the popular "hits" are embarrassing to people of upright thought. The ideas expressed are cheap and border on the vulgar. People of honorable thought must refuse such trash and create better sentiment. When such low ideals come into our homes it is worse than the invasion of armies. Lord Chatham said that if he might write the songs of a nation he cared not who might write its laws, so great is the influence of song.

Then, in some of our church music there is a lack of dignity, as well as other things, that is sometimes amusing, not to say most regrettable. Once in a while a third-rate "singing teacher" thinks he must give the world a new song book, and what the world gets is cheap poetry, undignified music, containing no message, and ridiculous to thoughtful people. Such books omit our best hymns, such as "In the Cross of Christ I Glory," "Majestic Sweetness Sits Enthroned," "Come, Thou Almighty King," "Onward, Christian Soldiers," etc. At a country schoolhouse where I was to preach one afternoon some years ago, scores of young people were assembled and song books seemed to be plentiful. But the song leader was absent and there was a delay and evidently some embarrassment. Thinking I might

relieve matters by starting a song, I picked up a book and began to look for something familiar. But strange to say, although I had been familiar with church music nearly all my life, I failed to find in that book of more than two hundred pages even one song that I had ever heard or seen before. I said to myself, What does this mean? It means that the young people of this community are coming up in absolute ignorance of the great hymns that have helped to build the kingdom. We ought to have new songs, and we must have the noble old ones. And more than that, let us say that whether a song be old or new it should express prayer, devotion, faith, praise or hope. And it requires one of deep spiritual life and the vision of a prophet to write such songs as the church ought to use.

Thus we see that the right kind of music is something on which a great deal depends. The pastor who thinks much of his church music renders an unmeasured service and re-enforces his ministry. The song leader who has a holy conception of the purpose of music is an asset to the kingdom of God. If he is sincerely devout and aware of his responsibility, his selections will be of the best kind. He will sing not chiefly for the critics but for a spiritual purpose, and in such manner that his words can be understood. Such a man will accomplish far more than simply creating a little temporary excitement. And if the choir members keep in mind the sacred uses of their work they will be a blessing to the church, be free from the proverbial "fusses" and in heartiest sympathy and fellowship with the congregation.

CHAPTER XI

MUSIC IN SUNDAY SCHOOL AND YOUNG PEOPLE'S WORK

It is very evident to everyone who is in any way connected with Sunday school or young people's work, or who has been a close observer of these departments, that music fills a very important place in their programs. As a rule when they do not have live, wide-awake music they are dead, so far as their work is concerned. There may be some exceptions, but they are few. Nothing is quite so inspiring as to hear a great body of young people singing the praises of the Lord, and the splendid thing about it is that they are always ready and willing to sing. There is no excuse for these departments in any church not to have a good song service just preceding or just after the lesson or training period, or perhaps both. Young people love to sing and the only things necessary are a leader, accompanist, and books. Each church should have its orchestra, composed of members from these departments. Nothing is more helpful in the exercises of these departments than the orchestra for special music, playing marches for assembling, leading the songs, etc. The orchestra can be formed by enlisting members from the classes and groups of the Sunday school and young people's work, including boys and girls, men and women. If necessary, employ a teacher and leader for the orchestra; also help in securing the instruments needed. Aside from the valuable help which the orchestra will render

in the meetings, it will do much toward tying the members to the work and cause them to take a greater interest in it. The adverse criticism usually offered relative to the orchestra is that it takes up so much time in tuning, but this can easily be eliminated by a little forethought upon the part of the orchestra leader, by tuning the instruments before the hour of playing arrives. Too many of our Sunday schools and young people's departments do absolutely nothing to awaken interest in the church.

Some suggestions regarding the music in these departments of church work are offered as follows:

Beginners' Department. It is surprising what can be accomplished by teaching these little tots to sing simple little melodies set to words that are easy for them to understand. In this department a great part of the hour is spent in singing, and it is a splendid thing to have the Beginners' Department give special songs for the whole school occasionally. It teaches and inspires the hearts of the older ones and encourages the little ones.

Primary Department. Much can be done in this department through song. A little better grade of songs can be used. The voices are stronger and a little more mature than those of the children in the Beginners' Department. Encouragement should be given them also by having them sing special numbers at times during the closing exercises of the school. Much time and attention is now being given to teaching these little folks small instruments which are largely of the rhythmical variety and large bands are formed which are both interesting and helpful.

Junior Department. With the Juniors some real organized chorus work can be done. A good, substantial class of songs of a high order may be used. At this age they are, in a degree, able to read music at sight, which helps greatly in teaching them the songs. They are able to render very fine special music, and from this department a permanent Junior Chorus composed of girls and boys alike should be organized to sing for the regular church service or worship.

Intermediate Department. This has been the most difficult department to handle from the standpoint of singing, especially because at this age the voices of the boys are changing and they cannot very well sing with the Juniors or Adults, which makes it very embarrassing for them. A boy may be singing soprano and suddenly change to baritone, or vice versa. For this reason much tact and good common sense should be used in dealing with them. With the girls it is somewhat different. The change in their voices is not so radical, therefore, the matter of singing is not so hard for them. Intermediate girls and boys though are alike timid and shrinking, and shun everything of a public nature. For this reason it is harder to organize the Intermediate Department for singing than the other departments, but if gone about tactfully a good chorus can be formed that will do very effective work. Their voices have a freshness and sweetness that is charming. By all means the Intermediates should not be left out nor given less attention than the other departments.

Young People's and Adult Departments. So often these departments are not organized for singing as they should be. If special attention is given to this matter, a Women's Chorus, Men's Chorus, Women's Quartet

and a Mixed Quartet may be formed, and by selecting voices capable of singing solos a splendid special musical program can be rendered. This will keep up the interest, and is almost certain to insure a good regular attendance. The young people's and adult departments are the departments from which to draw the choir for regular church work. There is no limit to the possibilities for music in these departments, but somebody must work at the job continually.

In order to have the best music in any of the departments mentioned above, there are some persons and some things that are very necessary. The most important are as follows:

1. A good leader or conductor of song in each department. This leader or conductor must be a man or woman who is thoroughly acquainted with the characteristics of those in that department, also with the nature of work to be done. This knowledge is absolutely necessary in order that he or she may be able to select and direct the songs which are best suited for the pupils of that department. It goes without saying that this leader must be a thoroughly consecrated Christian of a happy, optimistic disposition, able to win the sympathy, love and respect of the pupils. These things apply to the leader of song no matter in what department he may be working. In the Beginners' Department and Primary Department, a woman is preferable, but from the Junior Department up it is best to have a man to do this work. The leader of song may be the accompanist also, but it is much better to have different persons for each place.

2. An accompanist, and when I say accompanist I mean a good one with emphasis on the good. The music

in any department will be a failure if an efficient accompanist is lacking, no matter what other equipment may be at hand. The accompanist should be a good sight reader and know well the art of hymn and gospel song playing. Just anyone who happens to play a little should not be picked out of the congregation to play in the closing exercises, any more than a teacher or officer should be picked up in the same way. The music is a failure in many Sunday schools, young people's meetings and the fault lies with the accompanist.

3. A good piano or organ. Nothing so handicaps the accompanist in doing the best work as to force him to play upon a poor, broken down or out-of-tune instrument. There is absolutely no economy in buying cheap instruments for any sort of church work. To do so means that in a short while another instrument will have to be bought, or put up with a wretched, "tinpanny" one.

4. Song Books. A good supply of song books should be available in each department. These books should contain songs suitable for the department in which they are to be used. In the Beginners' and Primary Departments few books are needed; just enough for the leader of song and accompanist and perhaps the teachers. Books used in these departments should contain songs with simple melodies to words which the little ones can easily understand. There are some songs published especially for this work and they may be secured from any of our denominational book houses.

From the Junior Department up the same book may be used by all. It is foolish to think that Juniors must have songs different from those used by Adults. Juniors are quick to take in things. They comprehend what

they are singing more easily than we sometimes think. The idea of a great big boy standing up singing "Jesus Wants Me for a Sunbeam"! Give him a song with red blood in it if you want him to do his best. A high standard of gospel songs and hymns should be used in all departments. No book filled with "jingly" music should be tolerated; but good, live, wide-awake tunes appeal to the pupils and this kind alone should be used. The great church hymns have been too much neglected. Much can be accomplished by a wise, tactful song leader in teaching the pupils to sing church hymns.

The reader of this chapter is sure to say: Yes, all this is very fine, but how and where are we to get these leaders of songs, accompanists, etc.? The answer is easy: Get them by training them as you get the teachers, leaders and other officers of the departments. We need in our training schools, institutes and summer assemblies workers who have proved efficient in conducting music to instruct and demonstrate what can be done along this line of work right along with the experts in other departments of the Sunday school and young people's work. Why not, when the music in them is such a vital factor? The music in all our church worship consumes from one-fourth to one-half of the entire time given to worship, and it is no exception in the teaching and training departments of the church life. Work it up, talk it up, back it up with your prayers and finances, and you will see a new day for music in the Sunday school and young people's meetings.

The Value of Music in the Sunday School and Young People's Work

Practically as much time is allotted to music as is given to the teaching and training in the Sunday school

and young people's work and they can be judged by it because as goes the music so goes these departments. There are many reasons why music is such an important factor in these departments, some of which are mentioned briefly below:

First, its value in building up the attendance. Children, young people and adults enjoy a good musical program and want to go where there is good congregational singing and special music. Human beings are largely creatures of likes and dislikes and their acts are based upon emotional and inspirational impulses, so if there is good hearty congregational singing in which all take part, it has a strong appeal in inducing regular attendance and good special music has the same appeal.

Second, its value from an educational standpoint. The helpfulness derived from this point of view is perhaps largely unconscious, but it does and should have its weight since these are the teaching and training departments where young people are developed for the church work of tomorrow; and this teaching and training should be not only along theoretical and practical lines, but in high ideals and aspirations which should include an appreciation for the best in church music. This appreciation can be developed best through the occasional use of the best types of small choruses, gospel songs, standard hymns, and special numbers of the best character.

Third, its value as an inspirational medium. We will realize that congregational singing especially has a wonderful effect in that respect, and yet we very seldom stop to analyze the result of this inspirational effect, for instance, its quieting influence upon persons. The right

kind of sacred music will bring about a feeling of reverence, and a worshipful attitude which is conducive to quietness and meditation.

Fourth, its value as a spiritual influence. Music affects our nervous system in different ways and reaches the spiritual by way of the physical, mental, and emotional effects which can readily be seen throuh a study of these matters.

Fifth, its value in pep songs, yells, etc. This, of course, has to do with the social side which has a definite place in the Sunday school and young people's work and must be taken into consideration. This, I think, is the proper place to use the lighter choruses, paraphrases, and yells, keeping the regular meeting of the department on a high plane and free from anything that will not be conducive to spiritual results.

Some Things Which Should Be Considered When Planning a Sunday School or Young People's Music Program

It requires as much prayer, thought, and preparation to build the music program in the Sunday school and young people's meetings as it does to prepare the other parts of the program in these departments. If the proper attention is not given, it will mean a haphazard music program inappropriate and ineffective in its results. In these departments we are prone to leave the music in the hands of any one who will consent to do it gratis, with the result that very little is put into it and the average Sunday school superintendent or young people's leader is at a loss to know what to do because he knows little of this phase of the work, except that it is necessary to a good program. The following

suggestions will greatly aid the music director and accompanist in supplying just what is needed in this respect.

1. Meet with the program committee at its regular program-planning meeting. The music director and accompanist both ought to be members of the program committee, but if not, they should have the privilege and in fact an earnest invitation to meet with it. Consultation can then be had with the superintendents of leaders in charge and a music program of appropriateness and of the proper proportions can be worked out. Many advantages can be derived from this plan.

First, the superintendent or leader and musicians alike will know just what the music program will be and therefore, can make proper arrangements for it.

Second, the program being made out in this way will help the music director to properly coordinate his music with the rest of the service.

Third, it will avoid petty criticisms and jealousies which sometimes arise because of the music consuming too much of the time, or on the other hand, of the music being squeezed out of the program. There are other reasons for this conference but those mentioned are sufficient for our present purpose.

2. Take into consideration the musical appreciation of young people. If this is not done, there is great danger of not reaching the masses of those for whom the program is built and to whom the singing is done. It must be remembered that in church work especially, the congregations are made up of all types of people in so far as their educational and cultural advantages are concerned, which brings about a great difference in musical appreciation represented in the gatherings of

the people. The simpler songs must be used as well as those of a higher grade in order to satisfy everyone, but all should be of the highest standard.

3. The music should be appropriate and properly related to the rest of the service. This is often lacking in religious programs, and the music proves to be a hindrance instead of a help. Every number, congregational or otherwise, should be in perfect accord with the spirit and purpose of the meeting. It is no place for a display primarily of vocal or instrumental gymnastics. Only two things should be kept in mind—that the number be in accord with the rest of the program and that it is being done for the glory of God.

4. Proper consideration should be given to the standard and type of music used. Much depends upon this for the success of any department of church activity.

5. The musical ability of those who render the musical program should be kept in mind. If the music is kept within the ability of those who render it, embarrassment for all will be eliminated.

Musical Leadership

In every Sunday school and young people's organization there should be a general music director whose duty it would be to have the general oversight of the music throughout the whole department. It would be his business to train and supply song leaders and accompanists for the various departments and classes where such workers are needed. This director may be a man or woman. Such oversight will insure efficient musical leadership. It is just as reasonable to think of an officer in this position with the duties just mentioned above as it is to have a general superintendent with

other superintendents under him, or a general secretary with other secretaries under him. But whether it be a general music director, song leader, or accompanist for the departments or classes, the qualifications ought to be somewhat the same, and the first of all to be mentioned is consecration. The Sunday school and young people's work are departments of a great religious program and only those who are consecrated in life and character will be able to carry on the work in a way that will be conducive to the best interests of the Lord's kingdom. Especially is this true of those who are in places of responsibility and leadership.

Leadership and organizing ability. Those who are to lead must have leadership ability. They must be able to organize in a way that will mean success because organization is good only in so far as it works.

Initiative. It takes this qualification, and anyone in a place of responsibility must have that something within him that causes him to carry through to completion any piece of work that he undertakes. He must be able not only to carry out what another plans, but to make plans for himself. He must have some original ideas.

Personal Magnetism. That something that we do not know how to define, but recognize it when we see it is personality. Personal magnetism commands us to follow, do its bidding, and we are swayed by its influence.

Popularity. No leader will be able to lead very far if he is not popular. There is a big difference in capability and popularity, but capability without the right kind of popularity, will soon go on the rocks. Leaders should be loved and appreciated by those whom they

lead and their motto should be "Leadership not Drivership." One of the greatest assets to any leader is to be popular with the people.

Musical efficiency. Everyone who is going to be in the position of music leader in the Sunday school or young people's work should measure up to some sort of musical standard that is practical yet not too high and complicated. Some of the things which are necessary and essential to his success are as follows:

A good ear for music and a pitch perception that will enable him to know when music is off the key, either singing or playing.

A good rhythm perception in order that he might keep the tempo regular and not distort or exaggerate it.

The ability to read hymns and gospel songs and the more simple anthems readily at sight.

He should know the elements of conducting which involves a knowledge of the various measures and how to beat or count them.

If the leader is a singer, he should have vocal ability. If possible, he should have had some voice training and at least a voice that is pleasing.

If an accompanist, he should possess instrumental ability. He should be able to perform readily without stumbling along with the music, reading at sight any average music, able to memorize quickly, and with a mind to follow the leader instead of to lead him.

Amiable and kind in disposition. This means much in the matter of keeping the people in a happy frame of mind, which is conducive to the best congregational singing.

This is in brief the author's conception of what we ought to have as an ideal for the music leadership in all of our Sunday school and young people's work.

Those who are connected with the Sunday school and young people's work should be constantly on the lookout for young men and women who seem to have native musical leadership and organizing ability and lend them every encouragement and assistance possible for their development. They should be encouraged to pursue their musical studies, and it would be money well spent for any Sunday school or young people's department to pay the expenses of these talented young people for a season of study in order that they might return to them better equipped to render efficient service. It is through inefficiency in leadership that we have poor programs, and through the method mentioned above we could get young people who have musical talent to start into a course of training and preparation that would perhaps determine their life's career, especially along religious lines.

CHAPTER XII

A CHURCH MUSIC EDUCATIONAL PROGRAM

A plan for training church musicians is a new adventure, but one which is greatly needed and one which will mean much to better church music. We have made little provision for training our church musicians other than that which they receive in private instruction or in independent conservatories, colleges, and universities. Nothing has been done along musical preparation of church musicians in particular except that which is being done in a few of our seminaries. As a suggestive program along this line, the author is offering the following, which he believes, if carried out, would greatly help those who are singing and directing the music in our churches.

First, in assemblies, encampments, conferences, and training schools; in local churches, cities, and counties, there should be taught classes in Practical Church Music dealing with the whole church music problem in all of its varied phases, such as a class dealing with the choir—its formation, organization, personnel and rehearsals. There should be a class in elementary conducting, teaching those who are leading the music how to intelligently keep the measure and rhythm, with suggestions as to methods in conducting.

There should be also a class in notation and sight reading, when needed, to develop the singers in the art of sight reading. A class in accompaniment work also, where suggestions will be made and demonstrations

given of the best methods in playing hymns, gospel songs, and all types of the best sacred music. This will be especially helpful for those who act as accompanists in the various departments of church work.

There should be given a course in hymnology, in which information would be given relative to the hymns which we use in our churches, such as authors, composers and conditions under which they are written.

It would not be expected that in the assemblies and training schools all of these classes would be taught at the same time but one or two of them each time. Then the next season one or two others and so on until all of those mentioned have been taught. The writer believes that they are the classes most practical. Of course, if more advanced work should be wanted, classes could be added indefinitely.

Second, when more thorough and definite work is wanted, church musicians should attend one of our colleges, universities, or seminaries. In some of our seminaries definite courses in church music are taught for which diplomas and degrees are offered. This work will be very helpful to church musicians whether it be from the standpoint of a vocation or an avocation.

Third, the music training given in the church is perhaps the most vital to the local church because it deals with those who are in the church and makes it possible for many people to get training who could not otherwise obtain it. This instruction should be given by the church music director or choir director if at all possible. There should be private instruction in voice, piano, organ, band and orchestra work for the choir members, song leaders and accompanists in other departments of the church work as well as for those who are

interested in the band and orchestra. There should be class instruction in notation, sight reading, history of music, hymnology, choir, and practical church music. One or more of these classes should run all the time, meeting at least once a week, to which classes all those who are interested would be invited. There should be choir and choral organizations somewhat as follows: adults, mixed voices, women's voices, men's voices, Intermediate and Junior choruses, all under the supervision of a good conductor, doing definite work in chorus singing, looking toward greater efficiency in church music. In addition to this there should be Glee Clubs organized of men's voices and women's voices, also mixed voices. They would be of great benefit from the educational, social, and inspirational standpoints.

A Church Music Training School should be held at least once each year for a week, given over to the training of those who are interested in greater efficiency in music, run in the same way in which we carry on our Sunday school and young people's work; training schools, at which time visiting musicians might be invited to assist, private lessons be given, class work be carried on with some splendid inspirational music programs and lectures. The whole congregation should be invited to attend, especially the inspirational hours.

Fourth, Planning Church Music Festivals. These festivals are somewhat like the church music training school, except that all of the churches of the community, town, or city might be invited to take part. The teaching, lectures, and recitals would be carried on.

Fifth, every church should provide a church music library consisting of various kinds of hymnals, song books, octavo music, cantatas, oratorios, textbooks, and

reading literature, weekly and monthly magazines, books of music history, biography, etc.

In the last place, there should be an effort made to develop sentiment that would induce our denominational boards to consider the advisability of establishing church music departments on a par with the other departments of enlistment work. It would be a splendid thing if we had men or women who were capable to go along with the field men attending training schools, conferences, assemblies, and conventions, demonstrating the very best types of music and sane methods in rendering it that would be conducive to the best results in all church work. The author believes that if some such musical educational program would be fostered we would see great improvement in the character of music programs used in all phases of church work.

The Church Music Training School

For a long time the writer has felt that some kind of a church music educational program would be helpful in advancing the cause of church music, both in standards and in rendition. Practically nothing is being done by the local church in the interest of its music, as compared with what is being done for the other departments of the church work.

In smaller towns and rural districts the singing school has been and is very much in evidence. However, as a rule, though sacred music is used almost entirely in these schools, they are not run with the idea of helping church music. Their interest is largely a commercial one. These schools are often conducted by persons who make no profession of Christianity at all and prove it by their conduct. Usually the methods

employed and standards of music used are low. There are some of these singing school teachers, however, who have religion, education, and refinement, hence their schools are conducted on a very high plane, but they are the exception. One has only to visit the churches where the average singing school has dominated the musical life of the community to realize the truth of the above statements. Many churches are suffering for a lack of that which will aid them in developing their music and at the same time build it around the various church services.

The larger churches in towns and cities are not faced so much with the problem of the singing school, but have some other problems which greatly handicap their musical programs; for instance, indifference and neglect on the part of the pastor and church, and inefficient musical leadership. For several years the writer has been suggesting that training schools could be held somewhat after the order of Sunday school and young people's training schools, to be run for a week, ten days, or two weeks, to be held in the evenings, the time to be divided between classes, lectures, and musical programs, in whatever way those conducting them may deem best. The conditions and circumstances in various churches are not the same, therefore the hours and subjects treated would have to be arranged accordingly.

I have had the great pleasure of working in training schools of this kind recently in some of the best churches of the Southwest, and in each one of them great interest was manifested by the pastor, choir director, accompanist, members of the choir and of the church as a whole. More than two hundred were enrolled in the classes and attending the lectures in each school. The discussions in the classes and lectures covered

every phase of church music, and in addition, demonstration work was given in choir and congregational music, including standard hymns, gospel songs, anthems, and accompaniment work with both pipe organ and piano. I am happy to say that all of these churches were so well pleased that they are arranging to make this kind of school an annual affair and are planning to enlarge their programs.

It will be noticed that no mention has been made of theoretical or technical study courses. This is because very little along this line could be accomplished in such a short time. Moreover, these subjects are taught in nearly all of our public schools, and there is a greater need for the practical side, such as methods, means, and inspiration. If, however, other courses are desired, they can be included.

In order that the reader may get a clear idea of the program in mind, an outline is given below, which may be followed by those wishing to put on a Church Music Training School:

CHURCH MUSIC TRAINING SCHOOL

Beginning Monday Evening, Running Through Friday Evening.

6:00 p.m. Class Period.

1. The Choir—for those especially interested in choir work.
2. Piano or Organ—gospel song and hymn playing—also special accompaniment work.
3. Practical church music—A course which deals with every phase of church music. For pastors, song leaders, accompanists, and all others interested in church music.
4. Conducting—For choir directors, song leaders in the church, Sunday school, and young people's meetings.

7:00 p.m. Class Period.
This may be the same as that outlined at the six o'clock period, or new subjects, or two of the subjects may be had at the first class period, the others coming at seven, whichever is most convenient and practical.

8:00 p.m. Inspirational Hour.
1. Choir work, congregational singing, or musical program, whichever seems to be most helpful.
2. Address on some practical line of music work in connection with the church.

9:00 p.m. Benediction.

These schools may be under the direction of local or visiting musicians. In either case, these directors should be well-trained musicians from a theoretical, technical and practical standpoint, having at least a special interest in better church music.

If a different title is desired, "Church Music Festival Week" may be substituted for "Church Music Training School."

TABLE OF APPENDICES

A—A Classified Bibliography of Music Works.
B—A Classified list of Music Publishers.
C—Schools of Instruction in Church Music.
D—Standard Makes of Pianos.
E—Standard Makes of Pipe Organs.

APPENDIX A

BIBLIOGRAPHY

Notation, Theory, Etc.

How to Teach and How to Learn Rudiments of Music—*Towner.*
Notation—*Williams.*
Elson's Theory of Music—*Elson.*
Musical Essentials—*Maryott.*
1000 Questions and Answers on Musical Theory—*Krebs.*
Mistakes and Disputed Points in Music—*Elson.*

Harmony

First Steps in Harmony and Composition—*Towner.*
Harmony and Composition—*Herbert.*
Harmony, Its Theory and Practice—*Prout.*
Harmony—*Chadwick.*
Key to Chadwick's Harmony—*Chadwick.*
Harmony Book for Beginners—*Orem.*
Harmony Simplified—*York.*
Harmony Simplified—*Shepherd.*
Richter's Manual of Harmony—*Dr. Theo. Baker.*
Elementary Principles of Harmony—*Jadassohn.*
Elements of Harmony—*Emery.*
Practical Harmony—Parts I and II—*Norris.*
Harmony—*Clark.*
A Treatise on Harmony—Parts I, II, and III—*Anger.*
Harmony Modernized—*Loewengard.*
Harmony Made Plain—*Reynolds.*

Composition

How to Write an Accompaniment—*Herbert.*
Composition as Applied to the Smaller Sacred Forms—*Reynolds.*
Counterpoint Simplified—*York.*
Exercises in Melody Writing—*Goetschius.*

Guide to Musical Composition—*Wohlfahrt.*
Applied Forms—*Prout.*
Musical Forms—*Pauer.*
Composition for Beginners—*Hamilton.*
Musical Form—*Prout.*

Ear Training

Intervals, Chords, and Ear Training—*J. P. Brown.*
Ear Training for Teacher and Pupil—*Alchin.*

Conducting

Choir and Choral Conducting—*Wodell.*
Essentials in Conducting—*Gherkins.*
Choral Directing—*Schuler.*
Choral Technic and Interpretation—*Coward.*
Music for Everybody—*Bartholomew and Lawrence.*

Sight Reading

The Practical Music Reader—*Hall, Ruebush, Tarbell.*
Methodical Sight Singing—*Root.*
Exercises for Sight Singing—Books I, II, and III—*Gilchrist.*

Voice

Correct Principles of Classical Singing—*Heinrich.*
Lyric Diction—*Jones.*
Interpretation in Song—*Green.*
Gymnastics of the Voice and Cure of Stuttering and Stammering—*Guttman.*
Voice Building and Tone Placing—*Curtis.*
Voice Training for Children—*Rix.*
Science and Art of Breathing—*Tubbs.*
The Vocal Instructor—*Myer.*
Expressive Voice Culture—*Southwick.*
The Voice as a Musical Instrument—*Davis.*
Marchesi and Music—*Marchesi.*

Instrumental

Instrumentation—*Prout.*
Book of Interludes—*Palmer.*
Piano Mastery—Part I—*Brown.*
Piano Mastery—Part II—*Brown.*

Great Pianists on Piano Playing—*Cooke.*
Musical Instruments—*Engel.*

Dictionaries

Grove's Dictionary of Music and Musicians—6 volumes.
Baltzell's Dictionary of Musicians.
The Musician's Handbook—*University Society.*

Biography

Biographical Dictionary of Musicians—*Baker.*
The Story of a Musical Life—*Root.*

History

History of Music—*Baltzell.*
Standard History of Music—*Cooke.*
Outlines of Music History—*Hamilton.*
Evolution of the Art of Music—*Parry.*
The Study of the History of Music—*Dickinson.*
The History of American Music—*Elson.*
The Music of the Most Ancient Nations—*Engel.*
Primitive Music—*Wallaschek.*
How Music Developed—*Henderson.*
Lessons in Musical History—*Fillmore.*
Musical History—*Skinner* and *Gray.*
A Popular History of Music—*Matthews.*
Early History of Singing—*Henderson.*
The History of Music—*Pratt.*
Oxford History of Music.

Religious

Annotations Upon Popular Hymns—*Robinson.*
Baptist Hymns and Their Writers—*Burrage.*
The History and Use of Hymns and Hymn Tunes—*Breed.*
The Story of the Hymns and Tunes—*Brown* and *Butterworth.*
Sankey's Story of the Gospel Hymns.
The Singers and Their Songs—*Gabriel.*
Fanny Crosby's Story of Ninety-four Years—*Jackson.*
Practical Church Music—*Lorenz.*
Church Music—*Lorenz.*

Music in Work and Worship—*Lorenz.*
A Manual of Practical Church Music—*Reynolds.*
Music in the History of the Western Church—*Dickinson.*
The Music of the Bible—*Stainer.*
Studies in Worship Music—2 volumes—*Curwen.*
Choirs and Choral Music—*Mees.*
God and Music—*Edwards.*
The English Hymn, Its Development and Use—*Benson.*
Julian's Dictionary of Hymnology.
Biography of Gospel Song and Hymn Writers—*Hall.*
Charlie Alexander—*Roberts.*
Song Stories of the Sawdust Trail—*Rodeheaver.*
The Hymn Book of the Modern Church—*Gregory.*
Chas. M. Alexander—by his wife.
Church Music of Yesterday, Today and for Tomorrow—*Gabriel.*
The Story of the American Hymn—*Ninde.*
The Hymn and Hymn Writers of the Church—*Tillett* and *Nutter.*
The English Hymn—*Duffield.*
Music and Religion—*Longford.*
George C. Stebbins—Reminisences and Gospel Hymn Stories—*Stebbins.*
A Manual of the Church Choir—*Reynolds.*
How to Improve Church Music—*Sellers.*

MISCELLANEOUS

Famous American Songs—*Kobbe.*
Guide to Memorizing Music—*Goodrich.*
How to Write Song Poems—*Rowe.*
Opera Stories—*Mason.*
A New Esthetic of Music—*Busoni.*
The Philosophy of Music—*Britan.*
The National Music of America—*Elson.*
The Story of the Jubilee Singers and their Songs—*Marsh.*
The Ethics of Music—*Eastman.*
God and Music—*Edwards.*
Music and Morals—*Haweis.*
The Relation of Psychology to Music—*Bartholomew.*
Creative Music for Children—*Coleman.*
Folk Songs of the American Negro—*Work.*

Musical Messages—*Crawford.*
The Lure of Music—*Downes.*
The Opera Goer's Complete Guide—*Melitz.*
The Philosophy of Music—*Pole.*
Music and Culture—*Merz.*
Musical Essays, Art, Culture and Education from the "Etude."
The Psychology of Musical Talent—*Seashore.*

APPENDIX B

PUBLISHERS

Sheet and Octavo Music, Anthem Books, Cantatas, Oratorios and Musical Literature

Oliver Ditson Co., Boston, Mass.
Schirmer Music Co., 3 East 43rd St., New York City.
C. C. Birchard Music Co., Boston, Mass.
Carl Fisher Music Co., Cooper Square, New York City.
Fillmore Music Co., Cincinnati, Ohio.
Lorenz Music Co., 216 W. 5th St., Dayton, Ohio.
Clayton F. Summy Music Co., 429 S. Wabash St., Chicago, Ill.
Willis Music Co., Cincinnati, Ohio.
Schmidt Music Co., New York City.
Novello Music Co., New York City.
Lyon & Healy Music Co., Chicago, Ill.
Theo. Presser Co., 1728 Chestnut St., Philadelphia.
Boston Music Co., Boston, Mass.
John Church Music Co., 109-111 W. 4th, Cincinnati, Ohio.
Sam Fox Music Co., Cleveland, Ohio.
Gamble Hinged Music Co., Chicago, Ill.
Parks Music Co., York, Neb.
Rodeheaver Co., 440 S. Dearborn St., Chicago, Ill.
B. F. Wood Music Co., Boston, Mass.
Geo. F. Roche & Co., Chicago, Ill.
Boston Music Co., Boston, Mass.

Hymnals and Song Books.

John Church Music Co., 109-111 W. 4th St., Cincinnati, Ohio.
Fillmore Music Co., Cincinnati, Ohio.
Excell Publishing Co., Fine Arts Bldg., Chicago, Ill.
Bilhorn Publishing Co., Chicago, Ill.
Biglow & Main Music Co., Cincinnati, Ohio.
Hope Publishing Co., 1617 W. Lake St., Chicago.
Tabernacle Publishing Co., Chicago, Ill.

R. H. Coleman, Burt Bldg., Dallas, Texas.
Baptist Sunday School Board, Nashville, Tenn.

Periodicals

Etude—Theo. Presser Music Co., 1712 Chestnut St., Philadelphia, Pa.
The Musician—Oliver Ditson Music Co., Boston, Mass.
The Musical Observer—Carl Fisher Music Co., Cooper Square, New York City.
The Musical Courier—437 Fifth Ave., New York City.
Musical America—501 Fifth Ave., New York City.

Choir Journals

The Choir Herald—Lorenz Music Co., Dayton, Ohio.
The Choir Leader—Lorenz Music Co., Dayton, Ohio.
The Volunteer Choir—Lorenz Music Co., Dayton, Ohio.
The Choir—Fillmore Bros., Cincinnati, Ohio.
The Church Choir—Geo. F. Rosche & Co., Chicago, Ill.

APPENDIX C

SCHOOLS OF INSTRUCTION IN CHURCH MUSIC

Moody Bible Institute, Chicago, Ill.
Bible Institute of Los Angeles, Los Angeles, Calif.
Baptist Bible Institute, New Orleans, La.
The School of Sacred Music, Southwestern Baptist Theological Seminary, Seminary Hill, Fort Worth, Texas.
The Westminster Choir School, Ithaca, N. Y.

APPENDIX D

STANDARD MAKES OF PIANOS

Ampico—See American Piano Co.
The Aeolian Co., 689 5th Ave., New York City.
American Piano Co., Knabe Bldg., 5th Ave. and 39th St., New York City.
The Baldwin Co., Cincinnati, Ohio.
Behr Bros. & Co., 643-47 W. 58th St., New York City.
Bacon Piano Co., 601 W. 50th St., New York City.
Julius Bauer & Co., 305 S. Wabash Ave., Chicago, Ill.
Behning Piano Co., East 133rd St. and Alexander Ave., New York City.
Clough & Warren Co., Adrian, Mich.
Brinkerhoff Piano Co., 209 S. State St., Chicago, Ill.
Bush & Gerts Piano Co., Weed and Dayton Sts., Chicago, Ill.
Bush & Lane Piano Co., Holland, Mich.
Cabb Co., Cabb Bldg., Chicago, Ill.
Chickering & Sons, 791 Tament St., Boston, Mass.
Hobart M. Cable, La Porte, Ind.
Chase, A. B., care East 45th St., New York City.
Clarendon Piano Co., care Haddroff Piano Co., Rockford, Ill.
Decker & Sons, 699-703 East 135th St., New York City.
Doll & Sons, Jacob, Cyruss and Trinity Ave., New York City.
Dobson & Co., 3646 Third Ave., New York City.
Ellington—See Baldwin Piano Co.
Emerson Piano Co., Harrison Ave. and Waltham St., Boston Mass.
Estey Piano Co., 112-124 Lincoln Ave., New York City.
Terrand Piano Co., Holland, Mich.
Fischer, J. & C., 417-33 W. 28th St., New York City.
French & Sons, Jesse French & Sons Piano Co., New Castle, Ind.
Gabler & Bro., 347-9 Rider Ave., New York City.
Gulbransen-Gulbransen-Dickins Co., Chicago, Ill.
Haines & Co., Walton Ave. and 138th St., New York City.
Hoffman, Smith & Barnes Piano Co., Chicago, Ill.

Haddorff Piano Co., Rockford, Ill.
Haines & Co.—See Foster & Armstrong, Rochester, N. Y.
Hallet & Davis Piano Co., 146 Boylston, Boston, Mass.
Hamilton Piano Co.—See Baldwin Co.
Howard, Peck & Co., 433 E. 133rd St., New York City.
Irving—See M. Schultz & Co., Chicago, Ill.
Ivers & Pond Piano Co., 114 Boylston, Boston, Mass.
Jacob Bros., 539-43 W. 39th St., New York City.
Janssen, B. H., 82-90 Brown Place, New York City.
Kelso & Co., 2-6 W. 140th St., New York City.
Kohler Charles—See Kohler & Campbell.
Kimball, W. W., Kimball Hall, Chicago, Ill.
Knabe & Co.—Part of American Piano Co.
Kohlen & Cambell, Inc., New York City.
Keakauer Bros., Cypress Ave. and 136th-137th Sts., New York City.
Kramich & Back, 235-45 East 23rd St., New York City.
Kurtzman & Co., Buffalo, N. Y.
Lehr & Co., H., Eastman, Pa.
Lechner & Schoenberger, Pittsburg, Pa.
Lester Piano Co., 1306 Chestnut St., Philadelphia, Pa.
Lincleman & Sons Piano Co., 10 Jones St., New York City.
Ludweg, Willow Ave. and 136th St., New York City.
Lyon Healy, Chicago, Ill.
Marchall & Wendell, East Rochester, N. Y.—See Foster-Armstrong Co.
Miller Piano Co., S. W. Sheboygan, Wis.
McPhail Piano Co., A. M., 120 Boylston St., Boston, Mass.
Mason & Hamill, Boston, Mass.
Mehlin & Sons, Paul G., West New York, N. J.
Miller & Sons, Henry St., Boston, Mass.
Needham Piano Co., New York City.
Newman Bros., Chicago, Ill.
Packard Co., Fort Wayne, Ind.
Pease Piano Co., New York City.
Richmond—See Starr Piano Co., Richmond, Ind.
Rudoff—See Winter Piano Co., New York City.
Schaaf, Adam, 319-321 S. Wabash Ave., Chicago, Ill.
Schubert Piano Co., New York City.
Schumann Piano Co., Chicago, Ill.

Schiller Piano Co., Oregon, Ill.
Schulz Co., M., Chicago, Ill.
Smith & Barnes & Strohber Co., Chicago, Ill.
Sohmer & Co., New York City.
Steck & Co., Geo.—See Aeolian Co.
Steinway & Sons, New York City.
Story & Clark, 315-17 Wabash Ave., Chicago, Ill.
Stroud—See Aeolian, Weber Piano Co., Starr Piano Co., Richmond, Ind.
Straube Piano Co., Hammond, Ind.
Stuyvesant—See Aeolian Co.
Tonk & Bros., William, Inc., New York City.
Vose & Sons Piano Co., Boston, Mass.
Weaver Piano Co., York, Pa.
Weber Piano Co., Aeolian Hall, New York.
Webster Piano Co., New York City.
Wegman Piano Co., Newark, N. J.
Wilbur Piano Co.—See Pease, New York City.
Wendland—See Behning Piano Co.

APPENDIX E

STANDARD MAKES OF PIPE ORGANS

Austin Organ Co., Hartford, Conn.
Hook & Hastings, Kendal Green, Mass.
Skinner Organ Co., New York City.
The Reuter Organ Co., Lawrence, Kan.
J. H. & C. S. Odell & Co., New York City.
Geo. Kilgen & Son, Inc., St. Louis, Mo.
The Votteler-Holtkamk-Sparling Organ Co., Cleveland, Ohio.
Henry Pilcher's Sons, Inc., Louisville, Ky.
Moller Organ Co., Hagerston, Md.
Casavant Frores, Ltd., St. Hyacinthe, Que., Canada.
Estey Organ Co., Brattleboro, Vt.
Wangerin Organ Co., Milwaukee, Wis.
Welte, Mignon, New York City.
Hillgreen-Lane & Co., Alliance, Ohio.
Midmer-Losh, Merrick, Long Island, N. Y.
W. W. Kimball, Chicago, Ill.
Hall Organ Co., New York City.

Date Due

My 6 '38

F 26 '41

FACULTY

F 5 '43

D 4 '45

JE 19 '50

FE 15 '54

NOV 2 0 '62

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